

# MUSICAL AMERICA

December 10, 1935

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## AMERICAN PREMIERE OF 'LA FIAMMA' BY CHICAGO OPERA

### New Singers and Fresh Settings for Metropolitan's Opening Week

Respighi Work Wins Success under Hageman—Raisa and Bentonelli in Leading Roles—Two Other "First Times"

#### Leginska's 'Gale' Given

One-act Lyric Drama Conducted by Composer—Thomas, Forest, Peters in Cast—Page Ballet, 'Love Song,' Produced

CHICAGO, Dec. 5.

OTTORINO RESPIGHI'S opera, 'La Fiamma' ('The Flame'), in its American premiere here by the Chicago City Opera Company on the evening of Dec. 2, achieved an unqualified success. While the audience was somewhat mystified by libretto with the intricate plot of Seventeenth Century witchcraft and superstition, the music created a profound impression throughout. This was the company's third premiere within a fortnight which brought first performances also of Ethel Leginska's opera, 'Gale,' and a new ballet, 'Love Song,' by Ruth Page to music by Schubert.

Much of the credit is due to Richard Hageman for his authoritative conducting of the score, especially as he mastered the intricate work in a short space of time owing to the withdrawal of Gennaro Papi who was to have conducted. Also responsible for a large measure of the tremendous effect of the music was the excellent cast assembled for its presentation by Paul Longone, impresario. Rosa Raisa, in a dramatic role of great intensity, did some of the most effective singing and acting of her career and was ably seconded by the American tenor, Joseph Bentonelli. Others in the cast included Hilda Ohlin, Helen Bartush, Sonia Sharnova, Mari Barova, Carlo Morelli and Lola Fletcher. Désiré Défrère was responsible for the dramatic side of the production which included some striking mass effects.

'La Fiamma,' which is said to have been founded upon a novel by H. Wiers Jensen called 'The Witch,' had its world premiere in Rome in 1934. It is the third of the composer's dramatic works to be produced in this country, the other two being the opera 'La Campana Sommersa' ('The Sunken Bell'), given at the Metropolitan in 1928, and the opera-oratorio, 'Maria Egiziaca' ('Mary of Egypt'), given in Carnegie Hall by the New York Philharmonic-Symphony with the composer conducting, in March 1932.

#### Leginska Conducts Her 'Gale'

Ethel Leginska returned to the city where she was once a familiar and active figure as the conductor of the

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Jonel Jorgulescu, Scene Designer, Points Out to General Manager Edward Johnson the Details of a New Setting for 'Die Walküre,' as Giuseppe Sturani, Mr. Johnson's Musical Secretary, and Scene Painters A. K. Meyer and Karl Hoeck Look On.

AS forecast in the last issue of MUSICAL AMERICA, Verdi's 'La Traviata' will be the opening opera of the Metropolitan's fifty-first season on Dec. 16.

General Manager Edward Johnson made known last week the list of works to be given during the first week, and the singers to take part. Eleven artists and the American Ballet will make debuts during the initial week.

The cast for 'La Traviata' will include Lucrezia Bori, Richard Crooks and Lawrence Tibbett in the principal roles, with Ettore Panizza conducting. Thelma Votipka will make her first appearance with the company and others will include Pearl Besuner, Angelo Bada, Alfredo Gandolfi, George Cehanovsky and James Wolfe. The American Ballet will contribute a divertissement in the third act.

'Die Walküre' on Wednesday night, with new settings by Jonel Jorgulescu, will mark the debuts of Marjorie Lawrence, the new Australian soprano, as Brünnhilde, and Charlotte Symons, American soprano, as one of the Valkyries. Elisabeth Rethberg will sing Sieglinde; Kathryn Meisle, Fricka; Lauritz Melchior, Siegmund, and Friedrich Schorr, Wotan. Emanuel List will

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Photographs by Wide World  
Geoffrey Toye of Covent Garden Talks Over With Mr. Johnson Plans for Cooperation Between the London and New York Companies

## DETROIT'S FORCES UNITE IN 'TOSCA'

### Pelletier Conducts Symphony and Guest Artists in First of Opera Series

DETROIT, Dec. 5.—Two noteworthy performances of Puccini's 'Tosca,' on Nov. 29 and 30, in Orchestra Hall, marked the first of the season's offerings by the combined forces of the Detroit Symphony and Detroit Civic Opera Societies. Wilfred Pelletier conducted.

In the title role was Serafina di Leo, youthful American soprano of Italian parentage.

Thaddeus Wronski, under whom the opera was produced, made no mistake in bringing Miss di Leo to Detroit. A serious artist, the soprano made her Tosca of greater interest vocally than dramatically. She has a powerful voice, rich in quality and true in pitch. She

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## WORLD PAYS TRIBUTE TO SIBELIUS ON ANNIVERSARY

Seventieth Birthday of Noted Composer, on Dec. 8, Is Widely Observed—Finland Honors 'Uncrowned King'

### Jubilee Concert Held

Koussevitzky, Schneevoigt, Järnefelt and Zimbalist Participate in Events—Leaders in American Musical Life Voice Homage

By GEORGE SJÖBLOM

[New York Correspondent of "Uusi Suomi," Helsinki, Finland]

IF Jean Sibelius were really the crowned king of Finland instead of the bearer of the appellation "uncrowned king of Finland," the preparations for, and the participation of his country in, the celebration of his seventieth birthday on Dec. 8 could not have been more general, more devout and wholehearted. The entire season of the Helsinki Municipal Symphony Orchestra has been planned by Georg Schneevoigt, its conductor, with this event in view. Other orchestras throughout the country have likewise dedicated their programs this fall chiefly to the master.

The season had its auspicious opening early in the Fall when Serge Koussevitzky, conductor of the Boston Symphony Orchestra, led the Helsinki orchestra in several of the Sibelius symphonies. Werner Janssen was scheduled to conduct a series of concerts beginning Oct. 7, but an automobile accident compelled him to postpone his visit indefinitely. Efreim Zimbalist visited the country on Nov. 1 and played the Sibelius Violin Concerto with the Helsinki orchestra in a manner that evoked extremely laudatory comments from the press.

### Jubilee Concert Outstanding

The outstanding event was the great jubilee concert on Dec. 8 at Messuhalli, Helsinki's largest auditorium, with seats for 15,000. It was expected that the standees would add several thousands to that number. In addition, practically the entire country was expected to listen in on the radio. Sibelius had promised to be present. He had not, however, consented to conduct any of the orchestral numbers, as had been erroneously reported. At this event, Mr. Schneevoigt relinquished the baton to Armas Järnefelt, Sibelius's brother-in-law. The program included 'Finlandia,' played by the Helsinki Municipal Symphony Orchestra; the First Symphony; excerpts from the composer's incidental music to Shakespeare's 'The Tempest,' 'Entr'acte' and 'Berceuse,' and 'The Storm,' and 'The

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## Stock Gives 'Tristan' in Concert Form

**Two and One-Half Hour Performance of Wagner Music-Drama Enlists Services of Melchior, Manski, Meisle and Others—Works by Walton and Ferroud Given**

CHICAGO, Dec. 5.

'TRISTAN UND ISOLDE,' reduced by Frederick Stock to a concert version two and a half hours in length, including two intermissions, occupied the Chicago Symphony at the concerts of Nov. 21 and 22, the Tuesday concert of Nov. 26, and a special performance to meet public demand on Monday, Nov. 25. The cast was as follows:

Tristan .....	Lauritz Melchior
Isolde .....	Dorothee Manski
Brangäne .....	Kathryn Meisle
Kurvenal .....	Fred Patton
King Mark .....	Chase Baromeo
Melot .....	Howard Preston
A Young Sailor .....	William Miller

Mr. Stock's experiment was interesting, if somewhat debatable in result.

Two points of view were possible in such an innovation, the operatic and the symphonic. Curiously enough Mr. Stock seemed to favor the former procedure, giving precedence to the singers at all times and permitting the orchestra to assert itself only in the interludes of the dialogue. This resulted in perfect projection of the text. But it often minimized the climaxes through sheer lack of dynamic intensity.

Naturally the singers reveled in the conductor's consideration. Mr. Melchior sang superbly, with a rich poetic feeling and monumental authority. Miss Man-

ski was new to Chicago and sang Isolde capably, if without great distinction. Miss Meisle's Brangäne was admirable, though she misjudged the acoustics of the hall.

King Mark's ruminations were rudely abbreviated, but what remained were sung by Mr. Baromeo with satisfying feeling and tonal beauty. Fred Patton voiced Kurvenal with sincerity, and two resident singers, Howard Preston and William Miller were capable.

### Ruth Posselt Soloist

Ruth Posselt, American violinist, was heard for the first time as soloist at the concerts of Nov. 28 and 29. The program:

'Portsmouth Point' .....	Walton
'Types' .....	Ferroud
I. 'Vieux Beau' .....	
II. 'Bourgeoise de qualité' .....	
III. 'Businessman' .....	
(First time in Chicago)	
Symphony No. 3 in F, Op. 90 .....	Brahms
Concerto in D .....	Tchaikovsky
Miss Posselt	

The ironic humor of the types presented by Pierre-Octave Ferroud evoked a distinct response from a somewhat sated Thanksgiving audience. The music is breezy, obvious and unimportant, but with not-to-be-despised qualities of entertainment. Mr. Stock never fails to make a Brahms symphony the focal point of a program, and in this case the third was superbly performed.

Miss Posselt at once impressed her audience by her charming personality. Another concerto than the Tchaikovsky might have been a wiser choice, but she gave it a reading practically infallible and of great impulse and brilliance.

ALBERT GOLDBERG

## WASHINGTON FORCES PERFORM NEW WORK

**Shure's 'Circles of Washington' Played by National Symphony under Kindler**

WASHINGTON, D. C., Dec. 5.—The feature of the Nov. 17 program of the National Symphony was the first performance of a major composition by a local composer, R. Deane Shure's 'Circles of Washington.' In response to a request from Dr. Hans Kindler, Mr. Shure, who has written many smaller works on typically local subjects, composed this symphonic poem and dedicated it to the orchestra.

In choosing these characteristic landmarks of the Nation's capital for his subject matter, Mr. Shure again demonstrated his rare gift for poetic visualization. He subdivided his work into a musical pictorialization of 'Logan,' 'Dupont,' 'Observatory' and 'Thomas Circles,' and caught the atmosphere of the life that flows through them in a skillful manner. As a prologue to the 'Logan Circle' theme, he began with the dawn. For 'Dupont Circle' he chose the gently flowing waters of the Chester French Fountain and for 'Observatory Circles' he describes the bird life of the early spring with a restless motive in the violins carried out further by the other instruments. The finale is a Choral Prelude and Fugue inspired by the many churches of Thomas Circle.

The orchestra under Dr. Kindler's leadership further distinguished itself by a noble rendition of Handel's Concerto Grosso, No. 21, three Roumanian folk dances by Bartok and in the four Wagnerian excerpts which made up the latter half of the program.

The National Symphony had its own harpist, Sylvia Meyer, as soloist on the program of Nov. 21. Miss Meyer played Debussy's 'Dance Sacrée et Danse Profane' and Ravel's Introduction and Allegro with the orchestra. Other works were the Mendelssohn Overture 'Fingal's Cave' and the Brahms Symphony No. 1. Miss Meyer possesses a remarkable technique and a complete understanding of the resources of her instrument. The orchestra gave an unusually arresting reading of the Brahms Symphony true in sentiment and musical line. The National Symphony had but recently returned from a series of concerts in the South, where it met with outstanding success.

ALICE EVERSMAN

### Elkus's 'Impressions from a Greek Tragedy' Wins Juilliard Contest

'Impressions from a Greek Tragedy,' by Albert Elkus, California composer, won the recent competition for publication of orchestral works by American composers sponsored annually by the Juilliard School of Music. Mr. Elkus, who studied under Fuchs and Prohaska in Vienna, Schumann in Berlin and Weill in San Francisco, is now among the faculty of the San Francisco Conservatory and is a music lecturer at the University of California and at Mills College. The prize work had its first performance by the San Francisco Symphony under Alfred Hertz. Other works by Mr. Elkus have been played here and abroad. Manuscripts for the next competition will be received by Oscar Wagner at the Juilliard School until Feb. 1, 1936.



Morse

### BEFORE A FAMOUS VIOLINIST'S CONCERT

Fritz Kreisler, with Mrs. Kreisler and Mrs. Julian Olney (Right), Just Before His Concert at the White Plains County Centre, on November 21, the Third in Mrs. Olney's Series

## First Week of Opera at Metropolitan

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appear as Hunding. Remaining Valkyries will be Mmes Manski, Besuner, Bourskaya, Petina, Doe, Votipka and Leonard. Artur Bodanzky will conduct.

On Thursday night, 'Faust' will mark the return of Edith Mason as Marguerite, after an absence of a number of years. Charles Kullmann, American tenor, will make his debut in the name-part, and Helen Oelheim, American contralto, as Siebel. Hubert Raidich, another addition to the company, will appear as Wagner. The cast includes Ina Bourskaya, Richard Bonelli and Ezio Pinza. Louis Hasselmanns will conduct. The special matinee of 'Hänsel und Gretel,' already announced for Friday, Dec. 20, will bring forward Eduard Habich as Peter, and an otherwise familiar cast including Mmes. Fleischer, Mario and Manski, Doe, Besuner and Flexer. The American Ballet will offer 'Reminiscence,' with music by Benjamin Godard, following the Humperdinck work. Wilfred Pelletier will conduct.

Two debuts will be made in 'Aida' on Friday night: Gertrud Wettergren, Swedish contralto, in her first American appearance as Amneris, and Chase Baromeo, American baritone, as Ramfis. John Charles Thomas will return after a year's absence, singing Amonasro in New York for the first time. Mme. Rethberg will sing Aida; Giovanni Martinelli, Radames. Miss Votipka and Messrs. D'Angelo and Paltrinieri will complete the cast. Mr. Panizza will conduct.

Julius Huehn, American baritone, will sing for the first time at the first Saturday matinee on Dec. 21, appearing as Teframund in 'Lohengrin' with Mmes. Lehmann and Lawrence and Messrs. Melchior, Schorr and List, Mr. Bodanzky conducting. The popular Saturday night opera will be 'La Bohème,' with Carlo Morelli making his debut as Marcello, and Gennaro Papi returning to the conductor's desk. The cast will include Lucrezia Bori and Helen Gleason and Messrs. Jagel, Lazzari, D'Angelo, Cehanovsky and Altglass.

### SACHSE NEW STAGE DIRECTOR Hamburg Regisseur to Replace von Wymetal Who Remains Abroad

Leopold Sachse, for a number of years stage director at the Hamburg Opera, has been engaged by Edward Johnson, general manager of the Metropolitan Opera, for Wagnerian operas here this winter. Mr. Sachse comes in place of Wilhelm von Wymetal, Sr., who had

been announced to return after several years absence, but who will remain in Europe.

Mr. Sachse until last season was general manager and stage director in Hamburg and since then has staged performances at the Gaite Lyrique in Paris. It was under his direction that a number of artists now members of the Metropolitan Opera, made their first appearances in Hamburg.

### GEOFFREY TOYE A VISITOR Covent Garden Head Confers with Edward Johnson—Engages Flagstad

Geoffrey Toye, director of the Covent Garden Opera Company in London, recently spent a fortnight in this country, sailing for England on Nov. 28. During his stay, he held several conferences with Edward Johnson, general manager of the Metropolitan Opera, in regard to engaging artists for the London season. Discussions also touched on a possible working agreement between the two opera houses, but nothing definite was settled.

Kirsten Flagstad was engaged by Mr. Toye for Wagnerian roles in London and the possibility of the engagement of Lawrence Tibbett was discussed.

### Bologna Opera Opens

BOLOGNA, Nov. 25.—The Teatro Comunale was reopened on Nov. 14 for the first time since the fire of three years ago, with a brilliant performance of Bellini's 'Norma' under the direction of Gino Marinuzzi. The famous theatre has been completely renovated and redecorated. Gina Cigna, dramatic soprano, sang the title role. The season will include 'Nerone' by Mascagni under his direction, Verdi's 'Don Carlos' and Wagner's 'Götterdämmerung.' Antonio Guarnieri is associated with Marinuzzi on the conductors' staff.

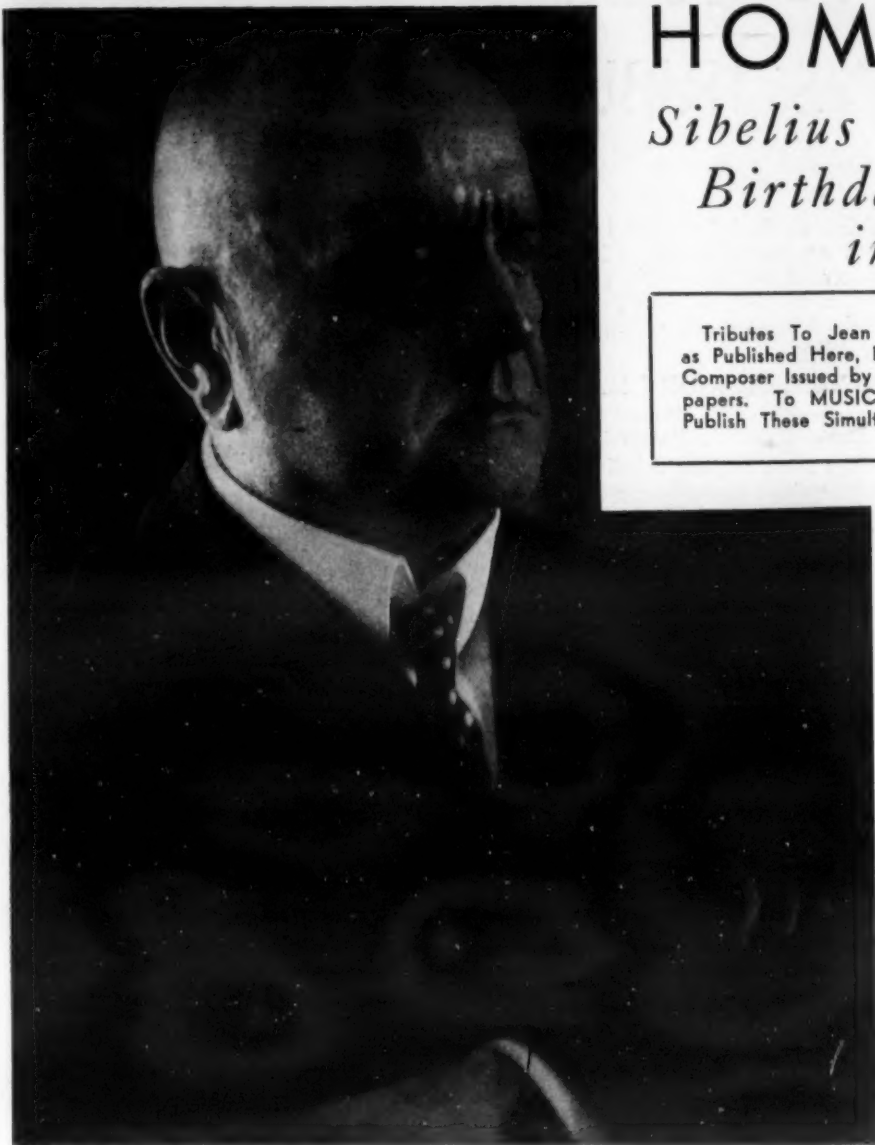
### Memorial for Planté

A number of friends of the late Francis Planté, are considering erecting a monument in his honor somewhere in the southwestern part of France where Planté was born and where he died last December.

# HOMAGE TO A MASTER

## Sibelius Honored on 70th Birthday by Admirers in America

Tributes To Jean Sibelius from Leaders in America's Music, as Published Here, Form Part of a Supplement in Honor of the Composer Issued by *Uusi Suomi*, One of Finland's Largest Newspapers. To MUSICAL AMERICA Was Accorded the Right to Publish These Simultaneously in This Country.



Lendvai-Dirksen

JEAN SIBELIUS: A Recent Camera Study of the Finnish Composer

(Continued from page 3)

Liberated Queen,' Op. 48, with six choruses participating, foremost among them the famous Suomen Laulu Chorus.

During all the preparations, Sibelius himself, in his characteristic self-effacing way, seemed to be following the proceedings with good-natured abstraction, as if hoping, no matter how gracious outwardly he may be, that the fuss would soon be over.

He had received many invitations to mark his threescore-and-tenth year by going abroad once again. America was included among the inviters, and Mr. Koussevitzky already brought with him the jubilant news that he would come. All such reports have subsequently been categorically denied. Sweden had hoped to get him to Stockholm, a short distance away across the gulf, to attend the unveiling of a granite bust of himself by the sculptor Knut Jern. No, he would not visit even an adjacent foreign country, said Sibelius, for if he visited one he would be obliged to visit others. He even obliged the London Royal Philharmonic Society to break a precedent by receiving its coveted gold medal through proxy. Sir Thomas Beecham was forced to hand the medal to A. Gripenberg, Finland's Minister to England, who then read a message of gratitude sent by Sibelius.

"If My Music Will Live . . ."

Film companies have long been harrying him with propositions to pose for "talkies." Thus far all their endeavors have failed. "If my music will live after me, that is enough," says Sibelius.

Biographers, however, have been

more successful in their attempts to portray this great contemporary figure. Early in November there was published a 275-page biography of Sibelius by Karl Ekman. It is, of course, much more comprehensive and complete than the heretofore best Sibelius biography by Erik Furuhjelm, written many years ago. It is also far more thoroughgoing than the monograph in English by Cecil Gray. It is to be hoped that it will some day be obtainable in English translation.

All leading newspapers and magazines of Finland have issued special jubilee numbers in honor of the composer's birthday. *Uusi Suomi*, one of Finland's largest newspapers, came out with a Sibelius-supplement in which were published tributes from musical celebrities the world over. Among the Americans who sent their felicitations were the following:

W. J. HENDERSON

Music Critic, The New York Sun

The first appearance of the name of Sibelius in a New York program was at the concert of the Philharmonic Society, Jan. 31, 1902. The work was 'Lemminkäinen Journeys Homeward.' Critical comment on it betrayed a confusion of mind caused by the novelty of the style and method of development. But the years have made the great Finnish master comprehensible to us; indeed, most of us wonder why we did not perceive immediately the magnitude of this new star in the firmament of music. Now we all recognize the breadth of his vision, the elemental emotion of his

music, the boldness of his independence and the universality of his message. . . . His music will undoubtedly become historical, but not merely as a reflection of the moods of nature in Finland. It will endure as the expression of a singularly isolated genius, a mind deeply introspective and of a spirit quickly sensitive to impressions from human life.

OLIN DOWNES

Music Critic, The New York Times

In the midst of the sterile intellectual experimentation of most European scores, there fell upon the ears of us in America the incredible freshness, power and primeval fertility of the music of Sibelius. This music was nothing less than a deliverance and a message of hope that genius, sincerity and nature had not departed from an art which had become distressingly empty and sophisticated. . . . The evolution of a great creative spirit was taking place inside and not on the outside of Sibelius's scores. He did not have to seek out a new and strange alteration of a chord, or an effect of atonality, to impress his listener. Indeed, he never thought of his listener when this involved adapting himself to the ears about him. . . .

If this progress had been that of an intellectual . . . it would have led Sibelius away from rather than into the innermost secrets of music. Thank God, it was not to be so. Sibelius was saved from this by Nature. She has become always his closer confidant, his alter ego, the companion of his innermost thoughts. This intimate communion and

the singleness of motive which never permitted one single thing of the world to come between him and the Great Spirit, has resulted in a growth, as calm and unhurried as that of a tree, toward an always simpler and greater truth. . . . Sibelius has not needed the recognition of men, the judgment of pedants, or the endorsements of hide-bound conventions to tell him his way. Like Jeanne d'Arc, he has listened to his voices; they will never lead him astray. Well may the world bow in gratitude to this great and noble master!

RICHARD ALDRICH

Critic Emeritus, The New York Times

Jean Sibelius, in the welter of bewildering cross-currents of post-war music, occupies a tranquil and unmoved position. His position is firm for one reason: he is the only composer of the present day who seems to possess, in the opinion of many people, the attribute of genius. There are all sorts of experimental talents anxiously and vociferously trying for a place in the sun. Sibelius is neither anxious nor vociferous. He does not divest himself of the qualities conveyed by the word modern; but he has not thrown overboard all that has come down from the labors of the past. He goes his way with no thought of the exhibitionisms that direct the efforts of so many of the smaller fry, who have, Heaven knows, how many 'styles' and 'manners' in the course of their short lives. Sibelius has not written music in this way. His path has not always led him in a straight line; but it has been a sure and firmly traced one. . . .

There are many who believe that in Sibelius there is a light clearer, more penetrating, more lasting than any other that has been shed in the post-war generation. It may be the light that that generation has looked for.

CARL ENGEL

Editor, Composer and Former Chief of the Music Division, Library of Congress

It is to the lasting credit of your countrymen, Jean Sibelius, that they recognized your greatness, that they

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## Noted Conductors Join In World Salute

SERGE KOUSSEVITZKY

Conductor, Boston Symphony Orchestra

There is and can be no doubt that Jean Sibelius is the greatest symphonist of our day.

His music will live as lives the music of but a few great masters. And Nature—it is eternal. And, indeed, no music is closer to Nature than his.

OTTO KLEMPERER

Conductor, Los Angeles Philharmonic and New York Philharmonic-Symphony

My heartfelt congratulations to Jean Sibelius, the "Finnish Schubert" (so Busoni called this great living musician), on his Seventieth birthday. We conductors have to thank the master that he fulfilled the old symphonic form with new—and what a beautiful!—music. May he have a long and happy life, working, creating until the last moment.

LEOPOLD STOKOWSKI

Conductor, Philadelphia Orchestra

Sibelius expresses the spirit of his native land, but at the same time his music is universal—so great is the range of his genius.

FREDERICK A. STOCK

Conductor, Chicago Symphony Orchestra

The whole musical world today pays homage and offers salutations to Jean Sibelius in recognition of his genius. Sibelius is one of the few composers of any epoch who stands in a class by himself. His achievements in music are bound to be recognized with fuller understanding at a later day. He has given to the world of music a divine message and the austere but noble strength and eloquence of his art have placed him among the great masters of our day.



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SIBELIUS: A Portrait of Twenty Years Ago

(Continued from page 5)

paid you the tribute you deserved for having spread, wherever the rich and unadulterated language of music is understood, the knowledge of Finnish valor and beauty. . . . We cannot lay proper stress, in a few words, upon your role as pathfinder, upon your position as the one truly modern master who has not sold his birthright of stern loveliness for a porridge of beguiling tricks or strange devices. . . .

**OTTO KINKELDEY**

Professor of Musicology, Cornell University

All the world feels, even if it cannot understand completely, that Sibelius is the composer of his people and of his country. But all the world also feels and understands clearly that Sibelius is more than a Finnish composer. He belongs to the world as truly as Wagner or Verdi or Debussy, . . . as a great composer and a genius for all times and all places.

**LUCIEN PRICE**

Editorial Writer, The Boston Globe

A severe test of music is whether it can stand being lived with in the open air, in direct communion with Nature. So tested, even much good music will be found to smell of the lamp. Not only does the music of Sibelius meet this ordeal most triumphantly, but it fits our landscape as the poetry of Aeschylus fits that of Greece. Twenty years ago on the deck of a coastal steamer approaching Newfoundland at dawn, as the black cliffs arose towering out of the sea ahead, suddenly the horns of the Second Symphony sounded. It was months since I had heard the work and Sibelius has been, an instant before, far from my thought. Such intuitive identifications occurred repeatedly. On the grim headlands of Nova Scotia, in the great bays of Maine, on the twin capes of Massachusetts, the music of Sibelius always 'belonged,' and, conversely, in the orchestra hall his earlier symphonies (as I have pointed out at length in the Yale Review, Winter, 1935) could whisk one

# AMERICA PAYS TRIBUTE

instantly to those North Atlantic sea solitudes. Are such impressions largely subjective? No doubt. Yet it is surprising to find by how many they are shared. . . . In a period when so many artists are willing to perform any sort of trapeze act to win applause, it stiffens morale to know that such a spirit as Sibelius exists.

**A. WALTER KRAMER**

Editor-in-Chief of Musical America and Composer

No living composer has adhered more uncompromisingly to the highest standards of the art; no musician of our time has gone his way so independently, uninfluenced by the shifting winds of musical fashion.

Sibelius's contribution to the symphonic literature of the world, seven symphonies and an eighth not yet completed, is not only a noteworthy one, but stands unparalleled in our day. In the years to come, Sibelius will, I think, be known not only as Finland's greatest composer, but as one of the great composers of orchestral music in the history of the tonal art.

Those who have studied his music devotedly and have admired it for many years, who have in their writings pleaded again and again that it be heard, feel today a sense of deep gratification in observing the increasing frequency of performances by our leading orchestras. Perhaps Sibelius has had to wait, while composers of lesser but more sensational gifts were performed. Yet already their names are almost forgotten.

Sibelius at seventy is musically seventy years young. The future will remember him and do him honor. We rejoice in doing this today.

**WERNER JANSSEN**

Conductor and Composer

Your birthday, Jean Sibelius, reminds me of what Emerson said: 'When Nature has work to be done, she creates a

genius to do it.' Might I humbly add with supreme conviction: Nature is the master of talents, while genius is the master of Nature. Your great work has attained its completest expression—immortality.

**DANIEL GREGORY MASON**

Composer and MacDowell Professor of Music, Columbia University

The work of Jean Sibelius occupies a unique place in contemporary music. It is thoroughly individual; one can think of no other music, past or present, that could take its place. . . . Sibelius is a master of the orchestra, but this is secondary to the originality and vitality of his musical feeling. He scores effectively because he feels vividly, and has the rare courage to write exactly as he feels, without any servile fear of momentary musical fashions. For this courage, unfortunately rarer than ever just now, he deserves the gratitude of lovers of musical beauty everywhere.

**NIKOLAI SOKOLOFF**

Conductor and Director of Federal Music Project, Works Progress Administration

It gives me the greatest pleasure to be among the many musicians of the world who are expressing good wishes in honor of the seventieth birthday of Jean Sibelius, Finland's greatest contribution to the world of music. I have conducted for many years his symphonies and symphonic poems and have, with the Cleveland Orchestra, toured the United States many times, conducting his great music. May he live long and continue to create the glorious music which so nobly expresses music itself and the spirit of Finland!

**DR. WALTER DAMROSCH**

Conductor and Composer

It is natural that Finland should honor the seventieth birthday of its greatest composer, Jean Sibelius, and as his works belong to the entire civilized world, we, too, in far-off America,

## To FINLAND'S MAN OF GENIUS

would like to take some small part in the celebration. A musical composer is not always appreciated during his lifetime, but Sibelius is a notable and fortunate exception. That his music, which breathes so strongly the atmosphere of his country, should have found such enthusiastic reception and understanding among all civilized nations of the world, is a great tribute to music as a universal language.

It is many years since I conducted his first and second symphonies, and today there is not a symphonic orchestra in America that does not include the compositions of Sibelius in its regular repertoire. May he live many years more to enrich the world by new musical creations.

**DAVID STANLEY SMITH**

Composer and Dean of the School of Music, Yale University

Jean Sibelius, in 1913, when Yale University conferred on him the honorary degree of Doctor of Music, was already recognized as one of the great musicians of our time. During the years that have elapsed since then, his prestige has taken on even greater strength. . . . The significant thing is that, in not falling in with the current trend, Sibelius has created a style of his own, so strongly marked by personal and national characteristics as to be virtually out of danger of imitation by lesser men, and therefore sure to remain inviolate. . . . I have a feeling that his symphonies will be regarded by coming generations as a faithful index of the spirit of his age.

**MARSHALL KERNOCHAN**

Composer and Former Music Critic, The Outlook

What we actually mean when we say that the music of Jean Sibelius is great music is, I think, that it is the complete expression of the personality of a great man—probably the most important figure, thus far, in the music of the twentieth century. He has, to the full, every quality that has characterized the Titans of composition throughout the ages. Sibelius's music is concise, powerful and inevitable. His themes and their development are always a part of the finished whole. Nothing is wasted—nothing is superfluous. It is the economy of the artist who has stripped his means of expression to the basic essentials—the last achievement. His music will never appeal to those who seek the sugary, the trivial, or the bizarre; or to those whose sole concern is novelty for its own sake. And that is one of its greatest qualities.

### Thirty Markers in the Career of Jean Sibelius

1865	.....Born, Tavastehus, Finland
1874	.....First Composition, 'Waterdrops,' for Violin and Piano
1880-1885	.....Studied Composition by Himself and Wrote Chamber Music
1885	.....Studied Law at University of Helsinki (Helsingfors)
1889	.....Studied Composition in Berlin; Sonata in F for Violin and Piano
1890	.....Studied Composition in Vienna
1891	.....Quartet in C for Piano and Strings
1892	.....'Kullervo,' Symphony for Soli, Chorus and Orchestra, Given in Finland
1893	.....Taught at Helsinki (Helsingfors) Conservatory
1895	.....'The Swan of Tuonela,' One of Four Legends for Orchestra
1896	.....'The Maid in the Tower,' One-Act Opera, Produced at Helsinki
1897	.....Finnish Government Bestowed Life Grant
1899	.....'Finlandia,' Tone Poem for Orchestra
1899	.....Symphony No. 1, in E Minor
1902	.....Symphony No. 2, in D
1903	.....Incidental Music to Järnefelt's Drama, 'Kuolema,' (Valse Triste)
1903	.....Concerto in D Minor for Violin and Orchestra
1908	.....Symphony No. 3, in C
1909	.....'Voces Intimae,' String Quartet in D Minor
1911	.....Symphony No. 4, in A Minor
1912	.....Visited England for Performance of Fourth Symphony at Birmingham Festival
1914	.....Taught at New England Conservatory, Boston; Made Honorary Doctor of Music by Yale
1914	.....Conducted at Norfolk, Conn., 'The Oceanides,' Commissioned for Twenty-eighth Norfolk Festival
1915	.....Symphony No. 5, in E Flat
1922	.....'Scaramouche,' Pantomime, Copenhagen
1924	.....Symphony No. 6, in D Minor
1925	.....Symphony No. 7, in C
1926	.....Incidental Music to Shakespeare's 'The Tempest'
1927	.....'Tapiola,' Symphonic Poem for Orchestra
1935	.....Jubilee Celebrations Mark 70th birthday



# A Visit To Sibelius

By FANNIE AAVATSMARK

HELSINKI, Nov. 15.

I PAY my birthday call in advance. Wooded hills, illuminated by a brilliant autumn sun, smiling lakes and idyllic villages fly past my car-window, while my thoughts run on ahead to Järvenpää, my final destination. The train arrives at the station and, after a short drive, I find myself in Sibelius's home, 'Ainola,' beautifully situated on the crest of a hill, hidden among pine and fir-trees which admit an occasional glimpse of a typical Finnish inland village. There is harmony over the landscape with its peaceful contours, harmony over the home to which Mrs. Sibelius—whitehaired and dark-eyed—contributes with an atmosphere of gentle refinement and an unerring artistic taste. Fru Sibelius's maiden-name is Järnefelt. Thus, in her own right, she belongs to a very well-known family of artists.

The drawing-room is furnished in white Empire style, with beautiful paintings on the walls. Among these I am especially struck by a magnificent portrait of Sibelius by the famous Finnish painter Gallén Kallela, and by a vision in colors, portraying Sibelius's superb orchestral composition 'En Saga.' In the adjoining room, with its heavy tie-beams and open fire-place, is Edelfelt's well-known portrait of Sibelius, as well as paintings by Eero Järnefelt, Halonen and Sallinen, all rich in color. However, there is little time to take in such details when I stand face to face with the master himself. Magnetism emanates from his intense, deeply-set eyes, from his high, philosopher's forehead. Every fibre seems to be vibrantly alive. His face expresses a tremendous sensitiveness, almost bordering on nervousness, his expression changing with each word. It seems as though he radiated an invisible inspiration, felt by every one who comes in contact with him. His natural simplicity, his warm hospitality are charming and, while I sit and ponder once more the questions I had intended to put to him, now seeming hopelessly commonplace, Sibelius

himself takes the initiative:

"You come from Norway? Then I must really ask you how Nina Grieg is." (He referred, of course, to the widow of the composer, Edvard Grieg.) "It



Photographs by Runeberg

is extraordinary to be ninety years of age and yet so radiant. It isn't many years ago that she gave concerts. And my friend Sinding? It must have been about 1889—I still remember the Leipzig performance of his Piano Quintet in E Minor, with the Brodsky Quartet and Busoni at the piano. The audience hissed, for the Leipzig conservatives did not understand his mode of composing; but in the concert hall we sat also, his friends, about four or five of us, and with our enthusiastic applause tried to drown the hisses of the audience. . . . Yes, that was long ago. During my long life I have also met

Brahms, Wolf, Mahler, Bruckner, and many, many more. It would make quite a compendium of recent musical history, were I to begin talking about all of them."

HOLIDAY  
GLIMPSES  
OF SIBELIUS



## Villa Ainola

THE APPROACH AND AN  
INTERIOR VIEW OF THE  
COMPOSER'S HOME  
IN JÄRVENPÄÄ

that, whenever people around me believe me to be working least, I am usually working most intensely."

"Which of your compositions do you prefer, yourself?"

"I cannot answer that question either. I neither can nor will single out any particular composition. Whatever would my other children think, if I were to choose a pet amongst them? We also love those of our children who are failures."

He went on to speak of his symphonies. "I am no literary musician; for me, music begins where the spoken word ends. A sight can be expressed by means of colors, a drama by words, but a symphony should first of all be music. When I wrote my symphonic poems, conditions were, of course, different. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were inspired by our national poetry; but they must not be considered symphonies."

"Which form of composition are you most interested in? The symphony?"

"Perhaps. It is difficult to say. It is, by the way, not the form which is essential. . . ."

"As for inspiration . . . ?"

"No, no, I don't know."

Being aware of Sibelius's insurmountable aversion towards having himself and his work discussed publicly, I change the subject.

Whatever his own feeling about his music, however, it remains true that the words of the Finnish poet have become reality in even a greater degree than he dreamed of, when, twenty years ago, he wrote his tribute to Finland's great composer:

"Honor shall carry your name  
Up above the tumult of battle,  
Finland's pride and glory,  
Music's illustrious son. . . ."

Jean Sibelius is a world-citizen. He can make Ibsen's words his own: "The boundaries of my country stretch as far as my work has set minds afire." The message his music conveys does not require any translation—it leaps from heart to heart the world over—it sets minds afire from East to West, from North to South.

In the course of our conversation, we touch upon Soviet music, and Sibelius discusses Dmitri Shostakovich with enthusiasm. "I recently listened to a symphony of his over the radio," Sibelius says, "and it seems to me that this extremely young Russian is an interesting acquaintance."

"What is your opinion of the role the radio plays in music?"

"Of course, it is of great importance that people who otherwise have no chance of hearing concerts have, in this way, an opportunity to become acquainted with and perhaps of getting to love music."

### The Eighth Symphony

The entire music-loving world is anxiously awaiting Sibelius's completion of his Eighth Symphony. Will it be published on his seventieth birthday?

Before I left for Järvenpää, my friends in Helsingfors said to me unanimously: "Whatever you do, do not ask Sibelius about his Eighth Symphony." However, I could not let my chance pass by, and I tried to put my question with the utmost diplomacy: "May I be allowed to ask what you are composing just now?" The answer was: "No, I am sorry not to be able to tell you; I cannot talk about my work until it is finished; but I am working very hard and the strange thing is

# Carnegie Honored at Gala Concert

## Recalling Opening of Historic Hall

THE centenary of the birth of Andrew Carnegie, renowned industrialist, philanthropist and music-patron was commemorated in Carnegie Hall on the evening of Nov. 25 by a gala concert which recalled the opening of that famous auditorium forty-four years ago. Participants were the New York Philharmonic-Symphony and the Oratorio Society of New York.

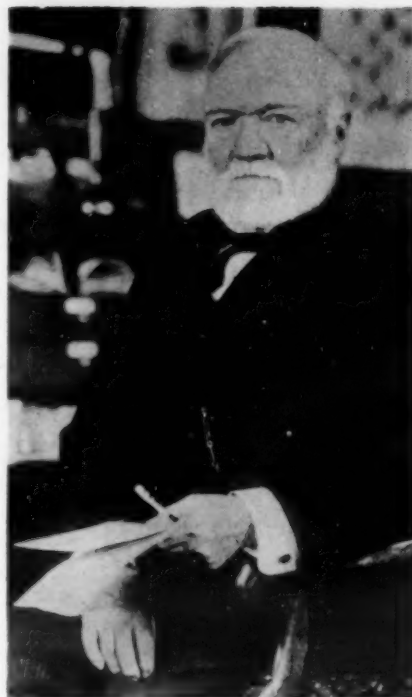
Dr. Walter Damrosch, the master of ceremonies, Albert Stoessel and Otto Klemperer conducted.

The program was largely an abridgement of the series of works given in Carnegie Hall at the dedicatory music festival of May 5, 6, 7, and 8 in 1891 by the New York Symphony and the Oratorio Society, assisted by a boys' choir. The festival was under the di-

rection of Dr. Damrosch, who was one of the guiding spirits in the planning of the new hall, and who brought Tchaikovsky to America on that occasion to conduct several of his own works at four of the six festival programs. A memory-provoking touch was the distribution among the audience of the old festival program books, photographically reproduced and printed.

The celebration began with organ improvisations on Scottish tunes by T. Tertius Noble, recalling the Highland lineage of Mr. Carnegie. Dr. Damrosch, the only speaker, gave a brief eulogy of his illustrious friend and patron of a past day, alluded to some of the circumstances surrounding the building project, and recalled that the great ironmaster was once president of both the New York Symphony Society and the Oratorio Society and later of the Philharmonic. He spoke also of the charm as well as the genius of Tchaikovsky.

Formal musical proceedings began



Wide World

ANDREW CARNEGIE

### MUSIC FESTIVAL

In Celebration of the Opening of

## MUSIC HALL

CORNER 57TH STREET & 7TH AVENUE,

MAY 5, 6, 7, 8, and 9, 1891.

The Symphony Society Orchestra,

The Oratorio Society Chorus,

BOYS' CHOIR OF 100, (Wenzel Raboch, Choirmaster.)

AND THE FOLLOWING ARTISTS:

P. TSCHAIKOWSKY, the eminent Russian composer, who will conduct several of his own works.

FRAU ANTONIA MIELKE, Soprano,  
Mlle. CLEMENTINE DE VERE, Soprano,  
MRS. UENHUT SMITH, Soprano,  
MRS. TH. J. TORDT, Soprano,  
MISS ANNA LUELLA KELLY, Soprano,  
MRS. KOERT KRONOLD, Soprano,  
FRAU MARIE BUTTER-GORTER, Contralto,  
MRS. CARL ALVER, Contralto,  
MRS. CLAPPEN-MORRIS, Contralto.

SENIOR ITALO CAMPANINI, Tenor,  
HERR ANDREAS DIPPEL, Tenor,  
MRS. THOMAS EBERT, Tenor,  
HERR THEODORE REICHMANN, Baritone,  
HERR EMIL FISCHER, Bass,  
HERR OSWALD BEHREND, Bass,  
MRS. ERICHSON BUSHNELL, Bass,  
FRI. ADELE AUS DER OHE, Pianist,  
MR. FRANK L. SEALY, Organist.

WALTER DAMROSCH, CONDUCTOR.

THE MUSIC HALL COMPANY OF NEW YORK, Limited.

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William B. Tuthill.

Facsimile of  
First Page of  
1891 Program



Wide World

Mrs. Andrew Carnegie and Walter Damrosch Recall Others Days in the History of Carnegie Hall

with Beethoven's 'Leonore' Overture No. 3, under Dr. Damrosch who also conducted the work at the opening concert in 1891. Mr. Stoessel came to the podium for the chorus, 'Thanks Be to God,' from Mendelssohn's 'Elijah,' which had been given complete during the festival. The singing of 'Old Hundredth,' which also had a place in the early concert, came next. Thereafter Mr. Stoessel conducted two Tchaikovsky a cappella choruses, 'Pater Noster,' and 'Legend,' which the composer himself had conducted at the dedication. The latter's Fifth Symphony, the only composition of the evening which did not figure on the dedicatory program, was performed under the Philharmonic-Symphony's present conductor, Mr. Klemperer.

Figures in the 1891 event who could be represented only by their names on the program books were the soloists, who numbered such distinguished artists of the time as Italo Campanini, Adele Aus der Ohe, Andreas Dippel, Emil Fischer, Theodore Reichmann, Clementine de Vere, Antonia Mielke and others. Included in the audience were music patrons who attended concerts of the dedicatory festival.

## Boston Symphony, under Koussevitzky, Gives Beethoven's Ninth and Novelties

**Cecilia Society and Well-known Soloists Co-operate with Orchestra in Notable Presentation—Garbousova Plays Concerto at Following Pair—Works of Taneieff and Roussel Played**

BOSTON, Dec. 5.

BEETHOVEN'S Ninth Symphony distinguished the programs of the Boston Symphony for the pair of concerts on Nov. 15-16, under Serge Koussevitzky. The soloists were Jeanette Vreeland, soprano; Elizabeth Wysor, contralto; Paul Althouse, tenor, and Julius Huehn, bass-baritone. The Cecilia Society, Arthur Fiedler, conductor, supplied the choral background for the final movement. As prelude to the symphony Dr. Koussevitzky offered the 'Egmont' Overture by Beethoven.

The records reveal an interesting

commentary on the American career of the Ninth Symphony in terms of performance by the Boston Symphony. It was first introduced here in 1882 by George Henschel. Of the eight conductors who have succeeded him, only Paur and Rabaud, apparently, omitted the work from their programs.

While Dr. Koussevitzky has offered some notable performances during his tenure of office, the one under review seemed to this commentator to have been more clear cut and more consistently revealing in its interpretative approach than any we have yet heard from him. The final chorals were not merely extrinsic material, they were definitely an integral part of the entire symphony. Of the soloists, Mme. Vreeland was outstanding. Miss Wysor's voice was of pleasant quality. The Cecilia Society should be given credit for a singularly coherent exposition of the music.

The orchestra concerts for Nov. 29-30 were signalized by the presence of

Raya Garbousova, young 'cellist of exceptional ability. The program:

Sinfonietta for String Orchestra, Op. 52 Roussel  
(First time in Boston)  
'Lilacs,' Poem for Orchestra, Op. 33..Hill  
(After Amy Lowell)  
Concerto in D .....Haydn  
Miss Garbousova  
Symphony No. 1 in C Minor.....Taneieff

Having been sparing of novelties so far this season, Dr. Koussevitzky offered the Roussel Sinfonietta which proved to be music reiterating a certain forthrightness that serves to focus one's attention. The work cannot be justly described as melodious unless the listener subscribes to such items as angularity of line, yet there are recurring groups of interesting appoggiature chords and some piquant examples of delayed resolutions which give character to the two movements of the piece which was given a brilliant performance.

The most important number of the program was the Taneieff symphony, brought to a hearing after having lain

undisturbed on the library shelves for more than thirty years. The work reveals authority throughout; the effort of an excellent craftsman who had mastered the fundamentals of orchestration. The composer enunciates his ideas clearly, and at times with melodious feeling.

### Calls for Expert Playing

The symphony is not altogether free from reminiscences, but that is nothing against it, since it is consistently bright and entertaining. The composer wastes no sympathy on the performers, for the work demands a virtuoso orchestra. At the conclusion of a sparkling publication of the first movement, the audience involuntarily broke into applause and there were splatters of applause after each of the ensuing movements four in number) until the final roar of approval which followed the Finale: Allegro (Continued on page 8)



## Dear Musical America:

I hope the New York Philharmonic-Symphony will give heed to W. J. Henderson's words of very sage advice in his article on Nov. 23 in the New York Sun. Mr. Henderson was prompted to say what he did in connection with the news that the Maestro Illustrissimo, who is named Arturo Toscanini, may not return to conduct New York's famed orchestra next season.

Mr. Henderson is one of Toscanini's greatest admirers, but he knows that a conductor is, after all, no more indispensable than any other performing artist. As he says, if Toscanini does not return, there will still be the orchestra, one of the world's finest, and there will also be Bach, Beethoven, Brahms, etc. He deplures, and rightly, we think, the emphasis which has been placed on the most idolized conductor of the day, and suggests that those who guide the destiny of the orchestra place the emphasis on it and the music performed, not on the conductor, as Boston has done for years with very splendid results. He suggests a competent conductor as the solution, one who will do his work satisfactorily.

Thank you, Mr. Henderson, for putting the case so clearly. I hope your words of wisdom will be appreciated and followed. You have truly pointed the way.

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Many of those present at Carnegie Hall at the concert on Monday evening, Nov. 25, commemorating the 100th birthday of Andrew Carnegie, must have been amazed, as I was, to note Walter Damrosch's omission, in his delightful talk, of the name of a man who not only played a part in New York's musical life for many years, but who was the architect of Carnegie Hall. That man's name was William Burnet Tuthill, the distinguished American architect, who died some years ago.

Mr. Tuthill deserved mention not only as the architect of the hall, but as an officer of the Oratorio Society of New York for many years, and one of the city's really fine amateur musicians. He sang in the Oratorio Society and also played the 'cello in chamber music gatherings at his home for years where some of the finest of professional chamber music players of the day joined him, his wife and son, in playing the music of the masters for the joy of playing. His son is Burnet C. Tuthill, formerly of the Cincinnati Conservatory of Music,

now in charge of the music department at Southwestern College in Memphis, Tenn. Both Tuthills played an important part in founding, in 1919, the Society for the Publication of American Music, of which your editor is president, that worthy idealistic enterprise which issues each year two chamber music works by American composers.

I am sure the omission must have been an unintentional one.

\*\*\*

Keep your eye and ear on Susanne Fisher! As you announced some time ago, she is coming to the Metropolitan this year. She makes her debut there on Dec. 26 singing the title role in Puccini's 'Madama Butterfly.' There's a first class talent, an American soprano who ought to have a really outstanding success.

In a way I am sorry that she is to be heard here as one of the soloists at a New York Philharmonic-Symphony concert, when Klemperer gives Mahler's Second Symphony on Dec. 12, 13 and 15. Not that she won't do the part well. I'm sure she will. But her first hearing should be in music in which she can shine, such as that of Puccini's ill-fated little Japanese girl, which she sang superbly last year at the Worcester Festival.

She is excellent, too, in broadcasting, her recent appearances as soloist on the Sunday afternoon 'Magic Key' hour which Frank Black conducts, and on Paul Whiteman's hour on Nov. 28, showing her voice to be just as lovely through the microphone, singing such things as the Gavotte from 'Manon' and the 'Balatella' from 'Pagliacci.'

Miss Fisher is not only American born (she comes from Sutton, W. Va.), but she is American trained. She studied at the Juilliard School under Paul Reimers who attended the Worcester Festival both this and last year to hear her sing Mimi and Cio-Cio-San respectively. On both occasions he was complimented highly on Miss Fisher's achievements.

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When I read in a San Francisco newspaper of a modernized Fafner for its grand opera's production of 'Siegfried,' I had to chuckle, for it brought back some very amusing memories of a summer at Bayreuth. San Francisco's dragon is made out of aluminum and canvas, with every rib in its thirty-foot length articulated, so that the beast can thrash about realistically. Further, a public address loud system speaker had been installed in the monster's innards, so that his mouthings and roarings seemed actually to come bellowing from his own throat.

Great improvement, say I, who was moved to pity at the sight of a helpless, shapeless bundle suspended high in the rigging backstage at the Bayreuth Festspielhaus several summers ago. Yes, it was Fafner, and he was hardly more effective on stage than in his moments of rest between 'Siegfrieds.'

Poor Fafner! My companions and I, on that long-ago summer day, looked at one another, and a great idea was born. We decided to start a Fafner farm, to raise more convincing monsters for just those operas which called for them. Breed little Fafners, bring them up on a diet of fire and blood instead of sawdust, sell them in all their demoniacal fury to producers of 'The Ring.' It was a lovely idea, with chances for many by-products—Fafner-skin pocket-books and shoes, made from the extra and under-sized progeny (for every beast, of course, could not be expected to attain true Fafner-dom) and tiny Fafners for pets instead of chameleons.

The possibilities were endless. We spent many hours discussing them with sympathetic people—one kind gentleman even offered us his rocky estate as a Fafner farm.

Then came the inevitable snag. We couldn't find a lady Fafner to start with! Ah, me! It's probably just as well that science has come to the aid of decaying Fafners, for our grandiose scheme wouldn't work.

\*\*\*

When Otto Klemperer recently performed the orchestral suite which Alban Berg has prepared for concert performance from his opera, 'Lulu,' I wonder how many in the New York Philharmonic-Symphony audience realized that even so important a composer as this great Austrian modernist cannot devote all his time to his creative art.

Fact is he cannot, doubtless for the very reasons which necessitate other composers making their living at something else and composing only when they have time. For only recently I saw a letter from Berg, stating that he was returning to Vienna in November and would be teaching theory and composition this winter at his home in the Trauttmansdorffgasse.

Some day composers will be subventioned and permitted to devote all their time to composing. Some few have been, including Sibelius in our own day. And it has surely proved worth while. For the action of the Finnish government almost forty years ago to give him an annual stipend, has resulted in the creation of some of the most important music of the era in which we live.

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The love for music is a strange thing. It crops up in out-of-the-way places and seems to thrive against even the strongest obstacles. Now it has been proved that music is stronger, even, than Nature. Believe it or not, it can survive earthquakes.

Evidence of this comes from Ward French, genial Community Concerts manager, who tells a strange story of Montana. Helena, one of the first cities in that part of the country to take up the plan of Community Concerts, has been shaken to its core, as we all know. Mr. French had entirely given up hopes for his organization out there, when, one day last month, came a report from the Helena Community manager, Archie Bray, saying that they were going right ahead, intended to hold a meeting on Nov. 29 and were determined to have concerts, shakes or no shakes. More than 600 members of the association have rallied in the past—last year to hear Heifetz, Goldsand and Brancato—equally that many staunch souls, if not more, are expected this year.

Quite a spirit after more than 1000 quakes!

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At the recent concert when Felix Salmond and Ernest Hutcheson played the five 'cello and piano sonatas of Beethoven, Mr. Salmond's little girl, Wendy, was in the audience with some friends of her parents. The sweet little six-year-old listened attentively, and seemed to enjoy it all thoroughly. Just as her father and Mr. Hutcheson were completing one of the sonatas, she turned to a grown-up near her, and this is what she said: "How long are they going to stay out now?"

\*\*\*

Short-wave radio not only gives radio fans an opportunity to hear remote stations, but it offers surprises to some of the artists who make phonograph records. The other evening Richard Crooks was trying out a new short-wave

## With Pen and Pencil



Richard Crooks, Chosen to Sing Alfredo in the Opening 'La Traviata' at the Metropolitan. He Will Be Heard in the Same Role the Next Night in Philadelphia with the Metropolitan Company

set in his home. He dialed and had the sensation of hearing something that he recognized as terribly familiar. When the piece was finished, the announcer told that the station was a rural one in Poland and that the singer heard was none other than "the noted American tenor, Richards Crooks."

I learn, too, that in Australia, one of the big radio stations devotes an hour every Sunday night to broadcasting Crook's records. Crook's popularity is ever growing, not only in his own country, but throughout the world.

\*\*\*

Well, Lily Pons has scored one in her first motion picture, 'I Dream Too Much,' which opened on Nov. 28 at the Radio City Music Hall, New York. At the preview, held after a reception given the day before in honor of the prima donna by W. G. Van Schmus in the studio of the institution, prominent music and movie critics, managers and other newspapermen present all agreed that Lily had "rung the bell."

One of my imps, who reads those papers called "tabloids," brought me a clipping from the Sunday News of Dec. 1, written by its music critic, Danton Walker. I think it very pertinent. Here it is:

"As for the pictorial side, I doubt if the composer himself (Delibes) could have visualized a more perfect Lakmé than the slim, exquisite Miss Pons. And when a coloratura soprano who can do justice to the 'Caro Nome' from 'Rigoletto' and the 'Bell Song' from 'Lakmé,' can also wear her clothes better than any showgirl in the film, sing a torch song like nobody's business, and play scenes that require not only acting ability but also a delicate sense of comedy—well, that's news in the operatic world."

That's also news in the moving picture world, even in my netherworld,

thinks your

*Mephisto*



LEGINSKA

(Continued from page 3)

Women's Symphony to direct the world premiere of her opera, 'Gale,' at the Chicago City Opera on Nov. 3. The work, in one act and three scenes, was sung in English by John Charles Thomas, Frank Forest, Julia Peters, Helen Bartush, Mari Barova and Mark Love.

Miss Leginska shaped her own libretto, after a novel called 'The Haunting,' by the English author, Mrs. C. Dawson Smith. Its scene is a seaport village in Cornwall, a circumstance which permitted the use of what was described as Cornish dialect. The story involves two brothers, the elder Gale, and the younger Pascoe, a light-hearted sailor of the seven seas, betrothed to Jenifer, who longs for his return. She, with her mother, Morwenna, and Gale, expects that the young man will have had his fill of roaming and be willing to settle down to the life of a farmer.

But when Pascoe returns he has his own ideas. He has found a maiden overseas more to his liking and he has come only to claim his share of the gold which his brother has amassed through Pascoe's trading. But Gale has come so to love the gold that when he discovers Pascoe helping himself he flies into a rage, murders him and throws the body into a secluded pool. In his death agony Pascoe has threatened to haunt Gale, and his ghost, accordingly, appears in a haze of ghoully green light and drives Gale to madness. The apparition leads Gale to the brink of the pool and points to its murky depths, whereupon the conscience-stricken Gale throws himself in.

#### Lyric Character Marks Music

The music of the opening May Day scene was of a Mendelssohnian innocence and gaiety, involving themes of folk-like character. Here the orchestration had a contrapuntal texture of attractive brightness, a quality which unfortunately did not carry over into the serious music of later scenes, where too often the effect was that of ineptly orchestrated piano music. Now and then charming lyric bits rose in grateful relief and the close of the second scene suddenly arrived at an imposing climax.

Miss Leginska wielded the baton in a highly picturesque manner. Mr. Thomas achieved a distinct personal triumph in the title role, the music allotting him numerous grateful moments, which he enhanced by singing of mellow tonal beauty and perfect clarity of diction. Mr. Forest made the faithless, pleasure-loving brother a youthful and sympathetic figure, combining good looks, acting ability, and agreeable singing. Julia Peters offered a pretty Jenifer, well sung, but not up to acceptable standards of diction. The brief parts of Morwenna and Antiks were acceptably taken by Helen Bartush and Mari Barova.

#### New Ballet Has Premiere

Two other items filled out the evening. A new ballet, 'Love Song,' to music of Schubert with scenario and choreography by Ruth Page, was given its premiere with Miss Page, Bentley Stone and Virginia Nugent in the leading roles. To a somewhat miscellaneous and unrelated collection of Schubert's songs—including the seeming-

## RESPIGHI'S 'LA FIAMMA' IN CHICAGO

### ★ ★ ★ ★ ★ LEGINSKA'S 'GALE' ACHIEVES ITS PREMIERE

ly undanceable 'Du bist die Ruh'—and piano pieces, Miss Page has arranged pleasant, not too serious characterizations of the Tragic One, the Romantic One and the Flirtatious One. Distinctive sets and costumes were contributed by Nicholas Remisoff, and Rudolph Ganz very ably conducted orchestrations, the work of himself and Wesley La Violette.

The first act of 'I Pagliacci' concluded the program in a capable performance sung

'Tannhäuser' was the matinee offering of Nov. 23, giving Grete Stueckgold her second operatic role here after her great success as Octavian in 'Der Rosenkavalier.' Miss Stueckgold's Elisabeth was finely considered and beautifully sung and again won her the enthusiastic acclaim of the public. Sydney Rayner made his City Opera debut as Tannhäuser, proving himself correctly informed as to all the traditions of the role and capable and certain in their execution. Chase Baromeo sang the Landgrave's music with that innate nobility which characterizes his art. Carl Schiffeler, one of the least heralded artists of the company, but one of the most dependable, was the Wolf-ram. Eleanor La Mance sang Venus, a role which is cut to reveal her very best qualities. Maria Matyas attracted attention for the manner in which she sang the shepherd's song, and the remainder of the cast



Murray  
John Charles Thomas Had the Title Role  
in Leginska's 'Gale'

by Jean Tennyson, John Panne-Gasser, Carlo Morelli, Frederic Jencks and Giuseppe Cavadore. Angelo Canarutto made an excellent impression on his debut in the conductor's stand.

'Turandot,' which for two seasons was a box office attraction on the score of novelty, failed to attract any large segment of the public when it was revived on Nov. 20. The performance was one of vigor and excellence. Rosa Raisa, after a season's interval, was again assigned the title role, which she first made known here. While vocally for the most part a cruel and thankless task, Mme. Raisa disposed of the difficulties in brilliant style.

#### Tokatyan Scores

Armand Tokatyan, who has achieved one of the few outstanding personal successes of the season, again scored heavily as the Unknown Prince. Marion Claire was charmingly pathetic as Liu, and Norman Cordon offered distinguished singing as Timur. The remainder of the cast included Clement Laskowsky, Wilfred Engelman, Lodovico Oliviero, Giuseppe Cavadore, Frederic Jencks and Sally Louis Kirtley. Gennaro Papi conducted with his usual authority, though a critical attack the following day precipitated his resignation and cast a veritable bombshell into the local operatic situation.

Mme. Raisa, singing Aida with cuticle *au naturel*, was again the stellar attraction on Nov. 22, in a performance sponsored by the Chicago Board of Education for teachers and students. The singer had not been heard here in some years in a role which she invests with so spectacular a display of the grand manner. Sonia Sharnova made her first appearance of the season as Amneris, in fine voice, offering an impersonation of dignity and power. Marie Sidenius Zendt, resident soprano, sang clearly and beautifully the off-stage measures of the Priestess, thus accomplishing her operatic debut. Mr. Morelli was an admirable Amonasro and Mr. Pane-Gasser a sturdy Rhadames. Mr. Cordon and Virgilio Lazari, two unimpeachable basses, were the King and the High Priest. Otto Vandsburger, a newcomer in the conductor's stand, dragged the tempi occasionally but evinced thorough familiarity with the score.



Ermini  
Sydney Rayner Sang Tannhäuser in His City  
Opera Debut

included Messrs. Cavadore, Engelman, Oliviero and Lovich. Henry Weber conducted.

Repetitions have included 'Der Rosenkavalier' on Nov. 18, with Lotte Lehmann, Mme. Stueckgold, Marion Claire, Emanuel List, Mr. Weber conducting; 'Il Trovatore,' on Nov. 25, with Anna Leskaya, Mr. Pane-Gasser, Mr. Morelli, Eleanor La Mance, Dino Bigalli conducting; 'La Bohème,' Nov. 26, with Miss Tennyson, Mr. Tokatyan, Mr. Morelli, Lola Fletcher, Richard Hageman conducting. 'Aida,' on Nov. 27, brought Miss Leskaya to the title role and accomplished the debut of Jean Fardulli as Amonasro. The remainder of the cast was that of the first performance.

#### Mildred Gerber in Debut

A special performance of 'Lucia di Lamermoor' on Thanksgiving night, Nov. 28, gave a twenty-one-year-old Chicago coloratura opportunity to make a debut decidedly sensational in character. Mildred Gerber, petite and girlish, but with the poise of a thoroughly routinized artist, sang the old test piece with a brilliance and surety quite breath-taking. Apparently nothing in the coloratura bag of tricks daunts her. Her passage work is clear and brilliant, the voice admirably adjusts itself to every musical nuance, and perhaps most notable in this year of grace, she was constantly squarely on pitch. The public gave her a great ovation.

Assisting in a performance conducted by Mr. Bigalli were Messrs. Rayner, Engelman, Oliviero, Cordon and Ruth Mills, all contributing to an exceptionally well balanced presentation.

An oft-postponed 'La Traviata' finally came to hearing at the matinee of Nov. 30, with Edith Mason singing the role in which she made one of the great successes of her



Brumi

#### RESIGHI

career last season. Miss Mason on this occasion was not completely recovered from a protracted illness, yet offered her admirers much splendid singing. Mr. Forest is the most dashing and devil-may-care Alfredo the local stage has known, and finds the Verdi cantilena well suited to his lyric voice. Jean Fardulli, Greek baritone and director of the opera at Athens, sang Germont père with routinized competence and a great deal of unexpressed emotion. Mr. Weber conducted and the rest of the cast included Janet Fairbank, Maude-Key Shelton and Messrs. Oliviero, Engelman, Lovich and Cordon.

The season's only 'Madama Butterfly' was heard on Nov. 30, with Hilda Burke likewise making her only appearance of the season in the title role. Miss Burke's artistic development has been enormous since her debut here some six or seven years ago. Her voice has gained in power, tonal beauty and control, and she has become an actress of delightful resource. Her Butterfly was a great popular success. Joseph Bentonelli sang an excellent Pinkerton and Mr. Jencks as Sharpless again stamped himself as a young artist of fine voice and great promise. Ada Paggi sang Suzuki beautifully. Messrs. Cordon, Oliviero and Engelman completed the cast. Mr. Vandsburger, conducting, it was said, without rehearsal, officiated capably under the circumstances, though his solicitousness for the vagaries of the singers appreciably slowed up the tempi. ALBERT GOLDBERG

#### Hertzka Prize Again to Be Given

VIENNA, Nov. 25.—This year's Emil Hertzka prize competition will be devoted to a musico-dramatic work, either opera, pantomime or ballet, according to announcement just made. Manuscripts may be sent in until Jan. 31, 1936, addressed to Dr. Scheu, Opernring 3, Vienna, I., Austria. The members of the distinguished jury which will award to the winner a prize of 3,000 Austrian 'schillings' are this year: Ernest Ansermet, Swiss conductor; Alban Berg, Ernest Krenek, Dr. Egon Wellesz and Alexander Zemlinsky, Austrian composers; Karl Rankl, of the Graz Opera, and Dr. Lothar Wallerstein, noted Austrian regisseur.

A LITTLE GIRL FROM THE PROVINCES  
SINGS HER WAY TO FAME

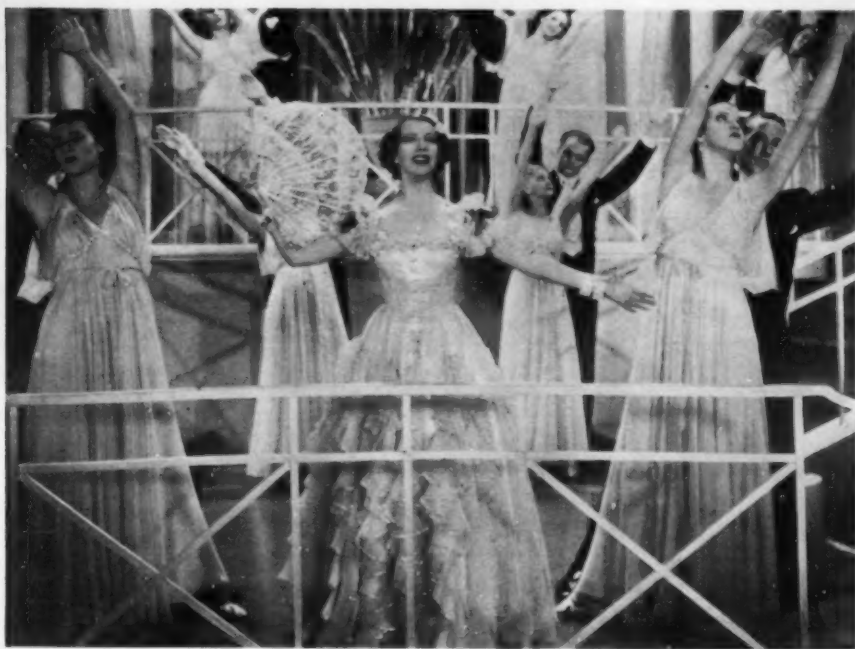
## LILY PONS *Makes Screen Debut In* **'I DREAM TOO MUCH'**



Just A Music  
Hall Singer

WITH the premiere presentation at the Radio City Music Hall on Nov. 28 of the film, 'I Dream Too Much,' Lily Pons in the principal role was seen and heard for the first time as a movie star. And star she is without a doubt. For her screen debut RKO Radio Pictures has given her an attractive story, written by James Gow and Edmund North from a story by Elsie Finn and David G. Wittels and has had that star of American light music composers, Jerome Kern, write a special score.

'I Dream Too Much' is a real moving picture, with lots of entertainment for movie goers, comic situations that will cause many a chuckle, atmosphere galore, and charming music. Mr. Kern has not fallen short of his very high



Photographs © R. K. O. Radio Pictures, Inc.

melodic standard in providing Miss Pons with four bewitching songs, 'Jockey on the Carousel,' 'I Dream Too Much,' 'I Got Love' and 'I'm the Echo.'

Miss Pons acts the role of a little girl, from the provinces of her native France, who becomes a famous singer. In preparing her vocal studies she has an opportunity to sing the 'Caro Nome,' when she has arrived, to sing the 'Bell Song' from 'Lakmé.' The screening of this 'Lakmé' scene is a masterly achievement and the recording of her lovely singing of the famous aria is superb.

What struck us as noteworthy is Miss

Pons's ability to get into the role, not like an opera star, but like an actress, every gesture, facial expression, finely executed, all with great spontaneity. This is evident in her singing in a café scene, where she surprised us all singing a 'hot' song, entitled 'I Got Love' in characteristic fashion, without a trace of the operatic manner. Her English enunciation is clear, made fascinating by her entrancing French accent.

John Cromwell has directed the picture skillfully. Henry Fonda, Osgood Perkins and Eric Blore, to say nothing of the latter's trained seal, 'The



She Is Taken For a Ride—It's a Merry-Go-Round

She Contributes  
To a Gay Finale

Duchess,' give Miss Pons admirable support. Hats off to RKO for providing an opera star with a story other than that old one, used for the last few years in slightly varied form for almost every opera singer who went to Hollywood to make a moving picture. And a word of praise to André Kostelanetz for his conducting of the opera arias, and to Max Steiner for his brilliant direction of the charming melodies of Mr. Kern's stimulating score. This was Mr. Kostelanetz's moving picture debut. We are almost certain that both Miss Pons and he will make many others after this more than auspicious beginning.

A. W. K.

## KANSAS CITY HAILS IMPROVED SYMPHONY

### Philharmonic Begins Subscription Series under Baton of Karl Krueger

KANSAS CITY Mo., Dec. 5.—When Karl Krueger, conductor of the Kansas City Philharmonic led his men in the season's first pair of subscription concerts in Convention Hall on Nov. 21 and 22, he faced combined audiences of approximately 6,000 auditors, many more than can be accommodated in the ultimate home of the orchestra, the almost completed Municipal Auditorium.

Powell Groner, chairman of the board of trustees, in a short address to the Thursday night audience, spoke of the remarkable growth the organization had enjoyed since its inception. "That achievement," he said, "is not due to the work of any one person. It is due to three factors—the vision, genius and inspiration of our conductor, Karl Krueger; to the co-operation of the men in the orchestra and to the support of the people of this city. You are to hear a new orchestra tonight, new in the sense that the experimental period is ended."

Brahms's First Symphony, Sibelius's

'The Swan of Tuonela' and Strauss's 'Death and Transfiguration' were included on the first program, compositions for which repeated requests had been made, as outstanding successes of the last season repertoire. In each instance an exceptionally high standard of performance was given by Mr. Krueger and the orchestra. A notably strengthened personnel has resulted in much more sonority, greatly improved tone quality, and general balance of all the choirs. Part of the Brahms First Symphony was given a coast-to-coast broadcast by the National Broadcasting Company.

#### Ruth Orcutt Soloist

The soloist was Ruth Orcutt, pianist of the faculty of the School of Fine Arts, University of Kansas. Miss Orcutt and the orchestra were heard in Carl A. Preyer's 'Konzertstück,' a brilliant, ingratiating composition of the conservative school. Miss Orcutt, who gave the work a stirring performance, brought Mr. Preyer to the platform to acknowledge its warm reception. Mr. Preyer, head of the School of Fine Arts at the University of Kansas, composed the work originally for two pianos. Sir Carl Busch orchestrated it when Mr. Preyer played it with the former Kansas City Symphony in 1908. It has also been played by the Minneapolis and Saint Louis orchestras, Mr. Preyer being soloist in both instances.

BLANCHE LEDERMAN

## JANSSEN CONDUCTS ST. LOUIS SYMPHONY

### Sibelius's Fourth Symphony Acclaimed in Local Premiere —New Suite Given

ST. LOUIS, Mo., Dec. 5.—In the absence of Vladimir Golschmann, who was "guest-conducting" in Philadelphia, the third pair of symphony concerts on Nov. 22 and 23 were conducted by Werner Janssen. In Mr. Janssen's debut here, he displayed a dignified, yet deliberate and resourceful technique, conducting without score. The orchestra gave him its very best support and the entire orchestral program received much commendation. After the Overture to Mozart's 'The Magic Flute,' St. Louis had its first hearing of the Sibelius Symphony No. 4 in A Minor. To say the least, it created a very profound impression and its various moods were given beautiful color under the baton of Mr. Janssen. Seldom has a new work provoked such an impression. Of especial note was the third movement.

After the intermission the first performance of 'Mediterranean,' Suite for Orchestra by Anis Fuleihan, which is another example of program music, impressionistic, but lacking somewhat in definite form, was given. The final

number was a spirited reading of Strauss's 'Till Eulenspiegel.' Mr. Janssen made a profound impression with both audiences, conveying the idea that he was thoroughly familiar with the music which he presented and was capable of conveying his desires of expression to any recognized group of players.

John Kessler, pianist gave a recital in Assembly Hall on the evening of Nov. 25 under the concert direction of Alma Cueny. Mr. Kessler's ability was keenly demonstrated in the performance of a program of interesting proportion and variety. The principal number was the Brahms Sonata in F Minor, Op. 5, while other groups contained works by old and modern composers including a new work, 'Nocturne' by Marguerite Fischel, local composer. All were well received.

HERBERT W. COST

### Frank Forest Engaged by Paramount to Make Films

Frank Forest, American tenor, who has been heard successfully with the Chicago City Opera this season in 'Mefistofele,' 'Traviata' and in the premiere of Ethel Leginska's opera, 'Gale,' after an extended career in opera in Italy, has been engaged by Paramount Pictures for five years. He will be featured by Paramount and is due in Hollywood on Dec. 16 to begin his contract.

# New York Welcomes Boston Symphony in First Visit

**Koussevitzky Draws on Schola Cantorum and Quartet Including Vreeland, Wysor, Althouse and Huehn—Lange Leads New Works by William Grant Still and Robert McBride—Iturbi Soloist in One Program—Klemperer Returns to Conduct Excerpts from Berg's 'Lulu' with Agnes Davis as Soloist**

THE sole visiting organization of the fortnight, the Boston Symphony, brought New York's first hearing this season of Beethoven's Ninth Symphony.

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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For novelties, the Philharmonic-Symphony relied on two Americans and the European, Berg, in excerpts from his controversial 'Lulu.' A Sunday Philharmonic program was made up of works by composers chosen by the radio audience of the country—this public seemed to prefer Beethoven, Handel, Brahms and Ravel.

### Lange Gives Bach Works and American Novelties

New York Philharmonic-Symphony, Hans Lange, conductor. Carnegie Hall, Nov. 20, evening:

'Prelude to a Tragedy'.....Robert McBride  
(First time)

'Afro-American' Symphony  
William Grant Still  
(First time in New York)

All Bach  
Sonata from Cantata, No. 31, 'Der Himmel Lacht'; Suite in C; Chorale-Prelude 'Herzlich tut mich verlangen' (Transcribed by Lucien Cailliet)

Chorale-Prelude 'Kyrie, Gott heiliger Geist' (Transcribed by Eugene Devereaux)

(First time by the Society)

Fantasia and Fugue in C Minor (Transcribed by Edward Elgar)

Making his first appearance this season as conductor at these concerts, Mr. Lange offered, as is his wont, an unhackneyed program. He is to be praised for his espousal of native works, which the other Philharmonic conductors rarely find time to present. Whereas Mr. McBride's syncopated tragedy, though tentative music, has promise, Mr. Still's symphony is a first-class production. In its four movements there is a wealth of melodic material, always handled with taste and a genuine mastery of the orchestral apparatus. Truly noteworthy is Mr. Still's economy of texture; he writes sparingly and tellingly, never for the sake of effect. The result is that he gives us a definite feeling of balance and proportion. The Adagio is one of the most appealing new symphonic movements that has reached our ears in some time. Here, indeed, is a symphony which ought to be heard again, and without delay. Judged by it Mr. Still is one of the ablest symphonists this country has produced.

Not entirely fortunate was the second half of the program devoted to Bach. If the Suite in C is not often played, the reason is not far to seek. It contains little but everyday Bach. Of the chorale-prelude transcriptions the Cailliet was played in much too matter-of-fact a manner to reveal the excellence of the transcriber's work. Mr. Devereaux's orchestral writing is good and sound. Sir Edward Elgar's very free version of the thrilling Fantasia and Fugue in C Minor is a sumptuous affair, which a conductor of greater individuality could set forth to real advantage. As played, it failed to make the most of its ingenious transference from organ to orchestra. A.

### Boston Symphony Opens Fiftieth Season in New York

Boston Symphony, Serge Koussevitzky, conductor. Chorus of the Schola Cantorum, Hugh Ross, director. Soloists, Jeanette Vreeland, Elizabeth Wysor, Paul Althouse and Julius Huehn. Carnegie Hall, Nov. 21, evening:

Symphony No. 1 in C.....Beethoven  
Symphony No. 9 in D Minor.....Beethoven

As the first concert of the Boston Symphony's fiftieth season in New York, this event took on some of the aspects of a celebration. But the speech-making was entirely through music and with the voice and accents of Ludwig van Beethoven, as translated into the language of present-day orchestral performance by Dr. Koussevitzky and his virtuoso ensemble. No Boston Symphony opening in New York is to be passed over without a word of recognition for the audience. This one fully sustained a reputation for distinction. The welcome it extended the visitors was whole-hearted and the conductor fittingly called upon his musicians to stand in acknowledging the applause.

The presence of the Schola's multitude

of singers on the platform contributed much to the festival atmosphere of the concert. The chorus fulfilled its weighty obligations in the finale of the Ninth Symphony in a manner to merit the highest



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Serge Koussevitzky Presented Beethoven's Ninth Symphony for the First Boston Symphony Concert in New York

praise. But to the crowding of the orchestra at the front of the platform may be attributed something less than a maximum of effect for the purely instrumental movements. As ever, the playing was superbly responsive, but balances were not always ideal. In the first movement of the Ninth, some of the marvelous churning of the woodwinds was indistinct, as if the acoustical results were not what had been calculated. Details of tempi, particularly in the seraphic slow movement, where the second theme was accelerated in pace, were debatable. But in its larger aspects, as well as in a preponderance of detail, the performance was one of much vitality, high finish and communicative spirit.

The solo quartet was neither altogether successful nor palpably deficient in coping with Beethoven's ungrateful vocal writing. The results may be described as about average. Individually the voices were admirable. Such blemishes as were to be noted were of a kind rarely eliminated in the delivery of this music, with its awkward intervals and violent transitions.

The juxtaposition of the First Symphony served the usual purpose of making the Ninth seem even more of a colossus than it is. In the expertness of the performance, it provided an admirable curtain-raiser for the orchestra's New York season. This was playing such as may be expected only from one of the world's foremost symphonic units. The same program was repeated in Carnegie Hall on Saturday afternoon.

### Iturbi Plays Mozart Concerto With the Philharmonic

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, José Iturbi, pianist. Carnegie Hall, Nov. 24, afternoon:

Concerto Grosso, Op. 3, No. 2.....Handel  
Concerto for Piano in E Flat (K. 482).....Mozart

Mr. Iturbi  
Sonata from Cantata, 'Die Himmel Lacht'; Suite in C: Choral Prelude, 'Herzlich tut mich, transcribed by Lucien Cailliet; Choral Prelude, 'Kyrie, Gott heiliger Geist' transcribed by Eugene Devereaux; Fantasia and Fugue in C Minor, transcribed by Sir Edward Elgar.....Bach

This was an afternoon of magnificent music well presented. The Handel concerto grosso, one of the best of the works in this form, was faithfully set forth. The Bach pieces had all been heard at previous concerts.

The Mozart concerto was the chief interest of the afternoon. Not frequently given, this was, if memory serves, only the second time Mr. Iturbi had proffered it to

an interested public here. It was beautiful in tone and the last movement was especially delightful as a model of unity between soloist and orchestra. The audience at the Students Concert on the preceding evening had the pleasure of the same program and soloist. N.

### Klemperer Gives 'Lulu' Excerpts

New York Philharmonic-Symphony, Otto Klemperer, conductor. Soloist, Agnes Davis Soprano. Carnegie Hall, evening Nov. 28:

'Water Music' Suite.....Handel-Harty  
Suite from the Opera, 'Lulu'.....Alban Berg  
I. Ostinato. II. Variations  
III. Adagio (Miss Davis)  
Symphony No. 2 in D, Op. 73.....Brahms

Hardly a person present at this concert left the hall without realizing that he



Malis

William Grant Still, Whose 'Afro-American' Symphony Was Introduced

had heard, in Alban Berg's 'Lulu' music, the utterance of one of the real masters of individual musical expression of our time. Whether you like this music or not, its power makes itself felt. Mr. Klemperer and his men played the three excerpts with what seemed to be extraordinary virtuosity. There is less real music in the first two sections than in the Adagio. In this last-named there is much of the broad, songful quality that makes portions of 'Wozzeck' so memorable. Unlike some modernists Berg does not eschew the melodic when he feels his dramatic situation demands it.

Miss Davis, known to us for her fine singing in the operatic performances of the Philadelphia Orchestra, sang the brief vocal solo, sung by the Countess Geschwitz in the opera, in a wholly satisfactory manner. Taxing as the passage is to sing, Miss Davis coped with it successfully and shared with conductor and orchestra in the applause.

Mr. Klemperer led the fine Handel music with spirit and a nice appreciation of its style. His Brahms was good, but far less eloquent than was his performance of the same composer's First Symphony earlier this season. A.

### From Handel to Ravel

New York Philharmonic-Symphony, Otto Klemperer, conductor. Carnegie Hall, Dec. 1, afternoon:

'Egmont' Overture.....Beethoven  
'Water Music'.....Handel  
'Alborado del Gracioso'.....Ravel  
Symphony No. 2 in D.....Brahms

Though composed entirely of music that had been heard from the same ensemble under the same conductor at earlier concerts, this was one of the most heartily enjoyed programs of the current orchestral season, as was attested by the eager and  
(Continued on page 29)

## 'CARMEN' SECOND IN CLEVELAND SERIES

### Three Performances of Bizet Opera under Rodzinski with Castagna and Tokatyan

CLEVELAND, Dec. 5.—More people than Severance Hall could hold went to hear Bizet's 'Carmen,' seeking a delightful conclusion for Thanksgiving Day. Those who were fortunate enough to hear Artur Rodzinski conduct the Cleveland Orchestra and a company of singers on the holiday or in subsequent performances on Nov. 30 and Dec. 2, in impressions of Spain through a Frenchman's ears, had an all-around treat.

The 'Carmen' production as a whole, with the single exception of 'Lady Macbeth of Mzensk,' excelled that of any previous opera in the orchestra's series. Communication of Bizet's dryly passionate, tragically gay music came about through the singing of splendid principals, good choristers, accompanied by fine instrumentalists, moving through a production expertly staged in every particular. Through the use of its spectacular sky dome the stage of Severance Hall presented the successive scenes of 'Carmen' with agreeable illusion.

The scenic designer, Richard Rychtarik, succeeded admirably in showing the tawny sunniness of Seville, the tavern haunt of the gypsies, the mountain pass, and the entrance of the Plaza de Toros in the last act. The veteran stage director, Karl T. F. Schroeder, moved the soldiers, smugglers, gypsies, and bullfighters through these scenes with the precision of seasoned professionals, though they are singers who appear in these opera series through ambition to work with im-

ported artists under a skilled conductor.

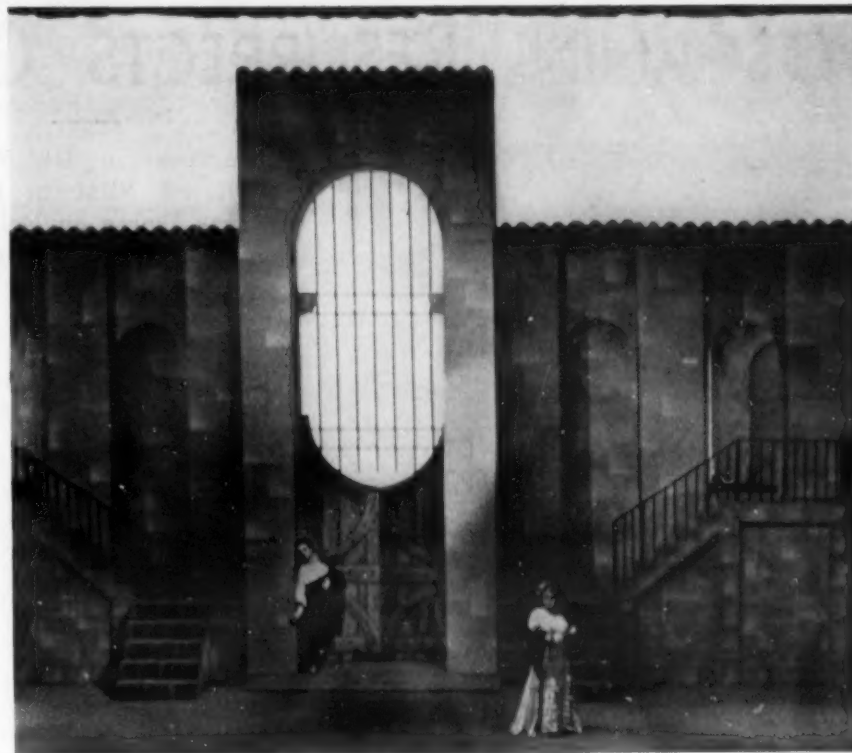
A successful innovation of this Severance Hall 'Carmen,' originating with the conductor, was the Boys Treble Clef Club of Shaker Heights Junior High School, trained as singing soldiers by Griffith J. Jones. They were a company of barefooted American boys singing French delightfully.

Bruna Castagna blazed her way through the drama as the gypsy seeress. Armand Tokatyan sang Don José, Carlo Morelli was the Escamillo; Albert Mahler, Remendado; Abrasha Robofsky, Dancaire; and Alexis Tcherkassky, Zuniga. Margaret Codd was the Micaela. Frasquita, Mercedes, and Morales were sung by three Clevelanders, Marcia Bissell, Marie Simmelink Kraft, and Donald Dickson. The music of the card scene in the second act was exceptionally well done. Mary Elizabeth Gleason, a Cleveland girl who studied dancing in Spain, contributed three solo dances and presented a ballet group in a fast and furious farandole.

Miss Castagna fills well Merimée's bill for Carmen, in that she is young, small, well-proportioned and beautiful. She is completely versed in the role.

The excellent work of the choruses spoke well for the chorus master, Boris Goldovsky.

Mr. Rodzinski brought Miaskovsky's Sixth Symphony into the repertoire of The Cleveland Orchestra in the season's sixth program at Severance Hall on Nov. 21 and 23. The rest of the program was in honor of Camille Saint-Saëns. Mischa Levitzki was the guest artist, playing the G Minor Concerto, No. 2. 'The Spinning Wheel of Omphale' and the 'Danse Macabre' emerged from the limbo of popular programs to



CLEVELAND'S 'CARMEN': Bruno Castagna and Armand Tokatyan in the Concluding Scene of Bizet's Opera

have one last fling at a symphony concert. Miaskovsky's Symphony is mild and derivative music, overcast with a deadening twilight, a compound of Moussorgsky, Dostoevsky and Tchaikovsky.

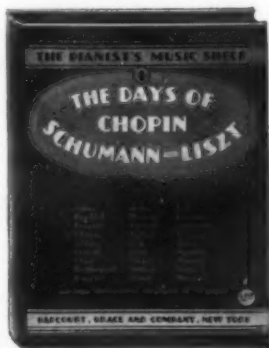
ERNESTINE ALDERSON

### Menuhin Acclaimed in Paris After Return from World Tour

PARIS, Dec. 1.—Yehudi Menuhin ar-

rived in Paris recently from the around-the-world tour he began last March with his family and appeared in a recital here on Nov. 23 at which a more than capacity audience was in attendance. Yehudi and Hephzibah's sonata evenings in Paris and London for January are already sold out, as is also Yehudi's Albert Hall concert in London this month.

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# TOSCANINI RESURRECTS CHERUBINI WORK IN PARIS



Montauk

ARTURO TOSCANINI

By EDMUND J. PENDLETON

PARIS, Dec. 1.

WITH their appetites having been stimulated for a month by the announcements of the concerts of Arturo Toscanini at the head of a picked French orchestra, musical gourmets here extended an enthusiastic greeting to the universally-revered maestro at his first performance which has just been given. From the elegance of the floor to the earnestness of the roof, the Opera House was filled with music-lovers who thundered their approval. Realizing the significance of the performance which was made possible only through Mr. Toscanini's impeccable judgment, long experience and communicative fire, every listener strained his ears so that not a single note should escape. The carefully selected artists who form the Orchestre National were on their mettle, and with supple technique and admirable ensemble they translated into tone the maestro's slightest indication.

Braving prejudice which has been responsible for complete neglect in France of Cherubini's work, Mr. Toscanini had inscribed on his program the composer's Symphony in D, his only one, written in 1815 at the request of the Philharmonic Society of London, for which, together with an overture and a 'Hymn to Spring' he was paid \$1,000. Although Beethoven admired his work and Weber considered him the greatest composer of his day, Cherubini was condemned in France as a professor, a reactionary, and shelved accordingly.

## Style Recalls Haydn

The resurrection of the symphony piqued one's curiosity, for it is safe to say that few people now living had ever heard it. The score could not be found in the Conservatory Library, and in all probability it was given its first audition in Paris under Mr. Toscanini's baton. The gifts of the famous pedagogue revealed in this work, are not without charm, especially in the Andante and in the short, spirited Scherzo. The style recalls Haydn, and in rare moments, Beethoven.

A grave and mystic reading was given César Franck's 'Redemption.' Unnoticed at the first performance in 1873, these expressive pages have since gained a merited place in symphonic

Performance of Old Symphony, Believed First in City, and Other Works on Eclectic Program Bring Thunderous Approval of Conductor Presiding Over Picked French Orchestra—Steele and Clovis and Manhattan Quartet Among American Visitors Heard Recently

repertory. The poetry and color of Debussy's 'Nuages' and 'Fêtes,' the noble tragedy of Siegfried's death and funeral march, and Tannhäuser's temptation and virtue as expressed through Wagner's music received an unforgettable interpretation. Berlioz's 'Benvenuto Cellini' terminated the concert.

East is East, and West is West, but the twain met in the person of Hisato Ozawa, young Japanese composer who directed the Padeloup orchestra in a concert of his own works in Gaveau Hall. Drawn by curiosity, a large audience bestowed generous applause, although it was somewhat disconcerted by the character of the young Oriental's Second Symphony and Second Piano Concerto played for the first time.

The question was whether Mr. Ozawa would merely reflect what he had acquired from his teachers, or abandon Occidental forms in favor of Far-Eastern modes and instruments, or would he attempt a fusion of various languages making a world-wide melting pot from which a hitherto unknown aroma might arise?

Perhaps a little disappointed at not finding more of what Occidentals would call 'Far-Eastern,' and surprised at the command of western technique the composer had already achieved, musicians present tempered their approval, and yet admired the composer's industry. Mr. Ozawa is sensitive and exuberant. His sensitiveness is shown by the delicacy of certain themes and by tints of color; his enthusiasm is responsible for sudden outbursts of orchestral power. His ideas are fragmentary, spasmodic, and he gives the impression of searching to find his true expression.

The song, 'Une voix à Sakura' containing Japanese folklore and enveloped in imaginative instrumentation, was one of Mr. Ozawa's best offerings. Maria Kurenko, Russian soprano, was warmly applauded for her sympathetic interpretation.

## Ballet under Hrdliczka

Gertrude Hrdliczka, plucky and talented young Hungarian woman, who has already made a name for herself in New York, Germany and Russia, was the first of her sex to conduct a ballet at the Opéra-Comique at the recent performance of the Ballets Russes de Paris. In the Overture and part of the performance which was played under her direction, Mme. Hrdliczka displayed complete control and excellent musicianship.

Immediately following her success, Director Gheusi asked her to wield the baton at a gala opera performance to be given in the near future. This will be the first time that a woman will have conducted opera in France's second lyric theatre.

With rare perfection of ensemble which gives the impression of a one-

man interpretation, with a range of sonority which is both wide and homogeneous, the Manhattan String Quartet won recognition

## CHERUBINI

as one of the foremost quartets of today at their recital in Chopin Hall. Spontaneous applause betraying sincere admiration on the part of the large audience, recalled the layers again and again until finally they were obliged to play a Glazounoff 'Novelette' as an encore. Unity of temperament, many years of practice together, and absolute confidence in each other were required to obtain such results.

The American duetists, Eleanor Steele and Hall Clovis, pleased an international audience at their recent recital by their taste, carefully graded sonority, phrasing, diction and teamwork. Dignity and charm were shown in their choice of program.

Combining two sonorous masses, the organ and orchestra into an effective whole, Marcel Dupré presented his orchestration of Liszt's 'Ad Nos, Ad Salutem Undam' originally written for organ alone, at a concert of the Poulet orchestra in the Salle Pleyel. The instrumentation is rich and admirably brings into relief the thought of the composer, yet allows the timbres of the individual instruments to pierce through. In the Andante Tranquillo a seductive use of the harp, celesta and woodwinds in combination with the organ is made. Leading up to the magnificent finale are formidable tutti of strings contrasted with full organ chords.

## Jacqueline Salomons Heard

Needless to say, with M. Dupré at the console, the execution was of the highest order. Jacqueline Salomons, young concert violinist on the same program, was warmly applauded for her poetical interpretation of Chausson's 'Poem.'

A Franco-Mexican concert was given in the Salle Chopin by Messrs. Juan Tercero, pianist; Samuel Zarate, violinist, and Ruben Montiel, 'cellist with the collaboration of the choral society 'Au Temps de Ronsard.' The compositions of Manuel Ponce, although agreeable, suffered by proximity with those of Debussy and masterpieces of the old polyphonic school. Mr. Tercero,



From a drawing by Ingres

who has just left Paris to take his place on the conservatory faculty of Mexico City, proved himself an able executant, imaginative composer and an excellent choral director. Under his precise and spirited leadership, modern works, including his own 'Gresca, remesca, borrasca' and compositions of Mauduit, Lejeune and Janequin were sung with admirable rhythm and delicate nuances.

## SYMPHONY CONCERTS IN BOSTON

(Continued from page 8)

energico. It is quite possible that the quality of understandableness may militate against this symphony, but Dr. Koussevitzky has furnished at least one huge audience with some thoroughly enjoyable musical moments.

Preceding the symphony, Miss Garbousova won the justified acclaim of the audience with her performance of the Haydn concerto. She displays a prodigious technique, a firm, sweet tone and a sensitive temperament. Power, which comes from great physical strength is not hers, but in admiring her many talents one sensibly overlooks this deficiency. The orchestra gave her alert support, which she was quick to recognize. Professor Hill's scholarly 'Poem' was given with a finesse which completed a program of unusually enjoyable proportions.

GRACE MAY STUTSMAN

A fund is being raised for the benefit of the widow of the late conductor, Camille Chevillard, who died in 1923. Mme. Chevillard, who is seventy-four years old, is now nearly blind. Persons wishing to participate in the fund may send subscriptions to Henriette Renié, 55 Rue de Passy (16) Paris, France.

## 'The Barber of Seville' Entertains San Francisco Opera Audience

**Rossini Performance in Second Half of Coast Season Brings Successful Debut for Josephine Tumminia, Local Artist, as Rosina—Schipa, Pinza, Bonelli Give Brilliant Interpretations — Other Italian Works Presented**

SAN FRANCISCO, Dec. 5.

FROM the sublime to the sublimely ridiculous has been the course of the San Francisco opera season which has but one more performance before it goes down in history as the thirteenth and best under Gaetano Merola.

The sublime was, of course, the 'Ring,' reported in the last issue. The sublimely ridiculous, which was decided by the high point of the second half of the season was 'The Barber of Seville' which was given a sparkling performance by Messrs. Schipa, Pinza and Bonelli and brought stellar triumphs to a twenty-two-year-old San Francisco girl, Josephine Tumminia, who made a debut as Rosina.

Miss Tumminia is pretty, has a radiant personality, and proved an excellent and spirited little actress as well as a true coloratura whose voice has both warmth and fluency. Nervousness marred the quality of her top notes, except in *mezza voce*, during the 'Una Voce poco fa' and occasional harshness was also observed during high notes de-

manding full volume in subsequent scenes. But for the most part, her singing was excellent and consistently grateful to the ear. Incidentally, Miss Tumminia is a barber's daughter.

### 'Martha' in Languid Tempo

'Martha' was another bright spot, despite the languid tempo set by Richard Lert, who conducted. Helen Jepson was beautiful and vocally satisfying as Martha. Coe Glade was a pretty maid. Mr. Schipa and Henri Sheffoff as the farmers, Douglas Beattie as an extra good Sheriff, and Louis D'Angelo completed the able cast.

'La Juive' was notable for the fine singing of Elisabeth Rethberg, Giovanni Martinelli, Mr. Pinza, and Hans Clemens, and for good stage sets and effective pageantry. Mr. Lert conducted.

The 'Werther' production starred Miss Glade and Mr. Schipa, who did as well as could be expected considering the lack of assistance on the stage. Mr. Merola conducted and succeeded in projecting much of the beauty of the Massenet score. John Howell and Raymond Marlowe were Johann and Schmidt, respectively.

Miss Glade did her best work in the repeat performance of 'Aida' in which she was the Amneris. Mr. Bonelli was the Amonasro, and excellent, as always. Mme. Rethberg and Messrs. Martinelli, Beattie and Pinza and the other members of the cast for the first performance repeated their original successes.

'La Bohème' had Messrs. Martinelli, Bonelli, Pinza and Gandolfi as the boon companions. Helen Jepson as Mimi revealed an aptitude for the role. Edna Smith was the Musetta.

### Triumph for Bonelli

'Rigoletto' was a triumph for Mr. Bonelli, who made the jester a sym-



De Bellis

Tito Schipa as Werther in Massenet's Opera

pathetic human being, not the usual half-wit that so often tests the credulity of auditors. And he sang gloriously, as did Mr. Pinza as Sparafucile. Mr. Schipa gave a masterly performance as the Duke, his voice revealing the old-time luster. Emily Hardy sang Gilda.



Franklin and Rognon  
Josephine Tumminia, the Rosina of San Francisco's 'Barber'

Her voice was at its best in the lyric passages. Her coloratura work was never facile or agile but always careful and often labored. Yet she won an ovation from the friendly audience.

Other members of the 'Rigoletto' cast contributed excellent performances: Mr. Beattie as Monterone, Mr. Marlowe as Borsa and Eva Gruminger as Maddalena. Lesser parts were adequately done by Jeannette Sholl, Olga Callahan and Evaristo Aliberti. Ballet and chorus were at their best, and the settings were quite the finest in the warehouse for the standard repertoire.

MARJORY M. FISHER

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A. WALTER KRAMER, Editor-in-Chief  
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GOLDBERG, Correspondent. Kimball Hall, 304 South Wabash  
Avenue. Telephone, Harrison 4544.

BOSTON OFFICE: W. J. PARKER, Manager. 16 Euclid Avenue,  
Quincy. Telephone, Granite 6723.  
GRACE MAY STUTSMAN, Correspondent. 15 Winter Street,  
Melrose.

## FOREIGN REPRESENTATIVES

GERMANY: GERALDINE DE COURCY, Kurfürstendamm 196. Berlin  
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## A Changed National Background For The Metropolitan's New Season

WITH the opening of the Metropolitan Opera season on Dec. 16, New York will return to its traditional place of leadership in the lyric drama of America. Though the season is of the same short duration as last year—fourteen weeks—it will invite more than the ordinary scrutiny, because of being the first of a new regime. The reins so long held by Giulio Gatti-Casazza are in the hands of Edward Johnson. With him and his executive assistants, all men who have been identified with the past achievements of the Metropolitan, are associated the administrative heads of the Juilliard Foundation, which, through its opera school, already has been contributive to the country's operatic life. Circumstances have not made possible at once many of the changes that new blood and a new vision conceivably may mean for the Metropolitan. The sudden and lamented death of Herbert Witherspoon, Mr. Johnson's immediate predecessor, was but one of a number of serious factors that made for delay in some of the innovations and departures which, in due time, should be brought about. With or without these, the Metropolitan retains its great prestige as one of the foremost—perhaps the foremost operatic institution in the world. The company assembled for the new season is one of an international importance to uphold that prestige. Moreover, it is one that, in all probability, no other lyric theatre would undertake to assemble for so long a period.

Of increasing significance, however, is the circumstance that the Metropolitan stands less and less alone, as music continually extends its sway over the American people. Certain larger cities—Chicago, Boston, Philadelphia among them—

have had years during the long history of this country when they were recognized competitors for attention as opera centres. It may be questioned, however, whether the past has equalled the present in significant undertakings in many cities—undertakings that can truthfully be said to approximate in many respects the standards of first rank opera institutions here and abroad.

ALTOGETHER heartening has been the return of Chicago to the field, with Paul Longone directing his third consecutive season of opera there. On the Pacific Coast San Francisco has made a notable entry in its record by producing the entire 'Ring' of Wagner—something which formerly was to be experienced only at the Metropolitan. Thousands of American travelers, indeed, have heard their 'Ring' cycles only in Europe because of their inability to visit New York during the winter season. One writer ironically described the Prinz-Regenten in Munich as America's "most important other opera house." The 'Ring' cycles there and the lack of them anywhere in America except for the Metropolitan, were largely responsible for this state of affairs. Cincinnati, with its symphony participating under the leadership of Eugene Goossens, has successfully produced 'Die Walküre.' The Cleveland Orchestra, conducted by Artur Rodzinski, has had a new triumph with 'Rosenkavalier.' Detroit's symphony has been added to the number of leading orchestras that have included opera in their activities, resulting, by and large, in superior performances on the musical side. St. Louis, too, has held its place among opera-giving cities. Los Angeles and others will be heard from later. It is an imposing record and one of quality as well as growth.

## Make Way for the Ladies!

THE success won by the New York Women's Symphony Orchestra is proof that the time has come when orchestral players of the gentler sex must be seriously considered. We have had women harpists in our symphony orchestras for many years; their presence has been accepted and hardly noticed. Here and there a feminine violinist or viola player has also found her way into the orchestral ranks. But in the main the doors have been closed in the United States. Abroad, Sir Henry Wood has had women players in the Queen's Hall Orchestra for years, and doubtless there have been other European orchestras similarly free from the prejudice against women.

The woman conductor is just as much a rarity. Antonia Brico with her New York Women's Symphony has shown what can be done. Last season Gertrud Hrdliczka led a men's orchestra in the Town Hall with gratifying results. Ethel Leginska has conducted a woman's orchestra here some years ago, and recently led the Chicago Opera orchestra in her opera, 'Gale.' Lina Coën, quite a few years back, led a 'Carmen' performance in this city. That there were others, too, would doubtless be revealed by a careful examination of the archives of New York's music.

Such a prejudice has never existed in regard to women instrumentalists as soloists. The annals of violin playing brings to mind Mme. Norman Neruda, Maud Powell, Camilla Urso, Marie Hall, and more recently Kathleen Parlow, as well as the women violinists of the day, notably, Erica Morini, Lea Luboshutz, Viola Mitchell, Sylvia Lent, Yelli d'Aranyi, Ruth Breton, among others; the cellists Elsa Ruegger, Beatrice Harrison, Madeleine Monnier and Raya Garbousova; of pianists, the late Teresa Carreno and Fannie Bloomfield-Zeisler; of living players Katharine Goodson, Olga Samaroff, Myra Hess, Guiomar Novaes, Harriet Cohen, Winifred Christie and many others.

Perhaps the routine of playing in a symphony orchestra is an arduous one, which we think better suited to men than women. But let us remember that

## Personalities



Rose Bampton Confers with Paul Lamay, Conductor of the Duluth Civic Symphony, on the 'Liebestod,' Which the Metropolitan Artist Sang, Among Other Works, with That Orchestra Recently. Her Tour Also Includes Appearances with the Orchestras of Denver, St. Louis and Grand Rapids

**Menuhin**—Following his concert next month in the Albert Hall, London, Yehudi Menuhin, who has just completed a 75,000-mile world-tour, announces that he will retire to his ranch in his native California "behind a three-mile Chinese Wall" for at least a year.

**Christie**—During her recent visit to Chicago, Winifred Christie, pianist, was made a national honorary member of Sigma Alpha Iota, national musical sorority, in its club rooms at the Allerton Hotel.

**Pons**—Of all the things she had to accustom herself to doing while in Hollywood making her film, 'I Dream Too Much,' which was released recently, Lily Pons found riding on a merry-go-round the most difficult. As she suffers from *mal de mer*, she feared the worst, but, in her own words, 'I ride for hours an' hours, an' nothing 'appens!'

**Cadman**—In recognition of his services this year, Charles Wakefield Cadman was recently presented with a medal by the authorities of the California Pacific International Exposition at San Diego. The name of the exposition and the year 1935 appear on one side, the reverse side bearing the words: "Presented to Charles Wakefield Cadman in sincere appreciation."

**Rodzinski**—In his leisure moments, Artur Rodzinski, conductor of the Cleveland Orchestra, is a devotee of photography. He has recently discovered what he believes to be an entirely new process for enhancing color tones in printing. In spite of the fact that professional photographers have pronounced the results unusually fine, Mr. Rodzinski declares that he is not yet ready to make the secret public.

the schedule allotted to the concertizing solo performer includes the hardship of traveling by train, plane or motor car, which is just as wearing, and causes those who undertake such a career no little weariness of spirit, body and mind.

If they can withstand that, as they do very successfully, they can cope with the daily rehearsals which membership in a symphony orchestra entails. Our conductors will find in the ranks of women players fine artists, who will co-operate with male members if given the opportunity. Artistically, we believe that orchestras made up of members of both sexes may in the future reveal total qualities as yet unknown and unsuspected. In a supposedly forward-looking world, the hitherto closed door of symphony orchestras should be opened to "make way for the ladies."

## WPA Composers' Forums Attract Wide Attention

IN the effort to bring about a closer relation between the American composer and his audience, the Composers' Forum-Laboratory, established by one New York unit of the WPA Federal Music Project, Dr. Nikolai Sokoloff, director, has aroused a lively interest. Many expressions of approval and enthusiasm have been received from prominent musicians, according to Ashley Pettis, director of the series, and each weekly event in the Midtown Community Music Centre has been attended by capacity crowds.

Opening on Oct. 30, with a program of music by Roy Harris, the series has continued with one-composer evenings

consist of new works by the six composers already heard.

Of these, Mr. Harris and Isadore Freed were the first two. The third event was on Nov. 13, a program of the works of Virgil Thomson. Ruth Kemper, violinist, and Gertrude Bonime, pianist, played the composer's Sonata for violin and piano; Margherita Toscano sang his 'Five Phrases from the Song of Solomon,' and Dr. Carleton Sprague Smith, flutist, assisted by Miss Kemper, played the Serenade for flute and violin, which was given a first performance on this occasion.

Solomon Pimsleur, the fourth composer in this series, was represented on the program of Nov. 20 by his 'Impetuous' Sonata for violin and piano, three songs and his 'Lofty' Sonata for String Quartet, played by the Modern Art Quartet. Other artists were Vladimir Graffman, violinist; Mme. Cecile Heller-Miller, soprano. The composer was at the piano.

A number of songs by Goddard Lieberson were sung on Nov. 27 by Margaret McCulloch, contralto; Louise Taylor, soprano, and Leon Kaiross, baritone, accompanied by Richard Singer at the piano. The composer's 'God's Trombones,' to verses by James Weldon Johnson, and 'A Fragment from a Song of Solomon' were also heard.

On Dec. 4 Daniel Gregory Mason was the represented composer and his song cycle 'Russians,' was interpreted by Mr. Kaiross, accompanied by Mr. Singer; 'Country Pictures' was played by the composer and the folk-song fantasy for string quartet 'Fanny Blair' was performed by the Modern Art Quartet.

Others scheduled are Henry Cowell, Harold Morris, Aaron Copland, Arthur Cohn, Marion Bauer, Charles Naginski, Frederick Jacobi, Elie Siegmeister, Charles Haubiel, Hunter Johnson Paul, and Frederick Bowles.

### 'Music in Education' Conference Held by Progressive Education Group

During the regional conference of the National Progressive Education Association held in New York on Nov. 22 and 23, a conference on 'Music in Education,' was held in the Dalton Schools on Nov. 23. A. Walter Kramer, editor of MUSICAL AMERICA, acted as chairman of this conference, at which the speakers were Hedi Katz, director of the Cecilia Music School, New York; George E. Hubbard, director of music in the public schools of Scarsdale, N. Y., and Donald Pond, of the Dalton Schools. Mrs. Harriet A. Seymour acted as leader of the discussion at the conclusion of the addresses and the demonstration given by students of Mrs. Katz's school.

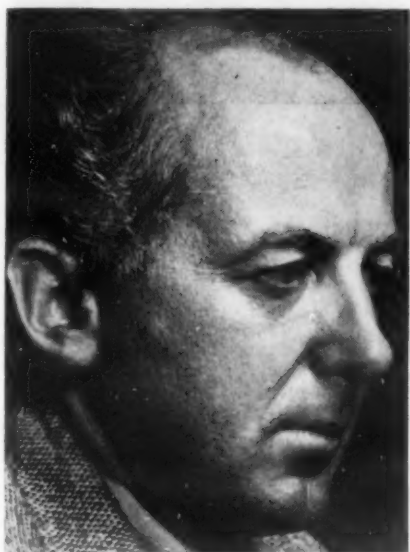
## What They Read Twenty Years Ago

In MUSICAL AMERICA for December, 1915



White

When the Metropolitan Revived 'Martha' Twenty Years Ago, the Above Quartet Took a Pleasant Ride: From the Left, Margarete Ober, Giuseppe De Luca, Enrico Caruso and Frieda Hempel



Adams

Henry Cowell, Whose Music Is Scheduled for the Next Program of the Composers' Forum-Laboratory

devoted to representative composers of various "schools." The object, "to remove the barrier which has always existed between the composer and the people who are or should be the consumers of his goods," as Mr. Pettis put it, seems well on the way to be attained. "The Forums should also prove a focal point for the presentation of works of vitality in concerts of greater scope," said Mr. Pettis on the opening night. "But, above all, they are designed for the stimulation, in direct contact with an intimate public of disinterested participants, of a strong, indigenous culture—far removed from the vitiated atmosphere which has been the realm of many composers of the day."

Speaking on the same occasion, Mr. Harris drew attention to the fact that the value to posterity of any great nation is ultimately judged by its contribution to the arts. "Great culture in any country only comes at that particular time when that country is economically independent and at the same time new enough to engender powerful emotions from the midst of its public," he said. "I wish to tell you how pleased I and my fellow composers are at the promise and hope that the American government will see fit to put its vast economic and social resources behind creative music in America."

Not content with having new works played but once, the plan is also to present an occasional concert of work developed in the Forums, as a sort of résumé. The first of these will be held on Dec. 20, in Temple Beth-El, and will

### Pravda?

Says George Baklanoff: "Equal suffrage conditions are sure eventually to arrive. Men need not fear for their positions! Women will still be the gentler sex and the sex with the most time at its disposal. They will have more opportunity than ever before to take an active part in the musical development of the country." Olin Downes.

1915

### "... Speaks as One Having Authority"

Miss Painter, following Miss Farrar's lead on the question of husbands and matrimony, said: "I have no particular prejudice against husbands. If you have the right husband it is all right, but if you have not, it is better not to have any."

1915

### How About the Deutsches Reich?

"The war is America's opportunity," announced Siegfried Wagner. "America ought to grab Canada and grab Mexico

and grab everything she can get." Which remark would seem to indicate that Siegfried, the man of affairs, is about as profound as Siegfried, the composer.

1915

### Now, Aint That Jes' Too Bad!

(Headline) "ROSENKAVALIER" GIVEN PHILADELPHIA PREMIERE. Strauss's Opera a Bit Disappointing Because It Gives Singers So Few Opportunities.

1915

### Still True

The Kansas City Journal, in a lampoon on opera in English, concludes: "When the show was opened, they all began to sing, And not a person in the house could understand a thing!"

1915

### If It's Not So, It Might Be?

"I'm not going to take any more lessons from that man! He tells me it will take at least three years to learn to sing as well as I do already!"

## MUSIC TEACHERS WILL MEET IN PHILADELPHIA

MTNA to Gather Dec. 27-31 in Conjunction with Schools of Music

PHILADELPHIA, Dec. 5.—The fifty-seventh meeting of the Music Teachers National Association will be held here from Dec. 27 to 31 at the Bellevue-Stratford Hotel in conjunction with the annual meeting of the National Association of Schools of Music.

Among musical events scheduled in the preliminary program are concerts by the Philadelphia Music Teachers Association; Alice Ehlers, harpsichordist; Evelyn Swarthout, pianist; Kathryn Meisle, contralto, and Charles Hackett, tenor; the Philadelphia Orchestra, under Leopold Stokowski, with Jeanne Behrend and Alexander Koberine, pianists, as soloists in the pre-

miere of Poulenc's Concerto for two pianos; Arthur W. Howes, organist; Oberlin College A Cappella Choir; Trio Classique of the Curtis Institute; the Dorothy Johnstone Baseler Harp Ensemble; American Society of Ancient Instruments, and the Mastbaum Vocational School Orchestra of Philadelphia.

Speakers will include Marion Keighley Snowden, Mrs. H. H. A. Beach, Dr. Frances E. Clark, Dr. Nikolai Sokoloff, Edwin Hughes, Bruce Simonds, George Woodhouse, William S. Brady, Edgar Schofield, Wilmer Bartholomew, Mrs. William Arms Fisher, Harry Clay Banks, Dr. James Francis Cooke, Laura C. Boulton, Henry S. Drinker, Jr., Joseph Yasser, Olin Downes, Roy Dickinson Welch, Russell V. Morgan, Ralph Clewell, Max Schoen, Theodore M. Finney, George L. Lindsay, Hans Kindler and others.

# Singers Take Numerical Lead in Concert Fortnight

**Povla Frijsh, Florence Page Kimball, Mila Kocova and Others Contribute to Fortnight's Enjoyment—Don Cosacks Give Only New York Concert—Beethoven Association and Musical Art Quartet Begin Seasons—Hutcheson and Salmond Play Beethoven Sonatas—Angna Enters Returns**

SWINGING the pendulum back from the recent predominance of pianists, New York's concert halls rang mostly to song during the fortnight. This with solo recitals by several noted artists, including the debut of Mila Kocova, one ensemble, and the presence of Ria Ginster on the first Beethoven Association program, which she shared with the American Society of Ancient Instruments, and two of the three soloists at the first Plaza Morning Musicale, Florence Easton and Mario Chamlee. Benno Rabinof, violinist, was the third guest on this list. Friedrich Schorr, Ruggiero Ricci and Sascha Gorodnitzki were the artists on a benefit program for the Jewish National Fund.

## Plaza Artistic Mornings Begin

The first of the twelfth season of Artistic Mornings at the Hotel Plaza, S. E. Piza, director, was given on Nov. 21 by Florence Easton, soprano of the Metropolitan Opera; Mario Chamlee, tenor, and Benno Rabinof, violinist. The musicales, although retaining their original title, have been moved to an afternoon hour.

Mr. Rabinof opened the program with a group of short pieces by Brahms, Castelnuovo-Tedesco and von Vecsey. Mme. Easton then sang works by Haydn, Schumann, Schubert and Brahms, and Mr. Chamlee, arias from Peri's 'Orfeo' and Flotow's 'Martha' as well as a song by Scarlatti.

Mr. Rabinof played Paganini's Variations on 'Nel Cor Piu,' giving a highly interesting display of technique and winning much applause. Miss Easton then sang a group of English songs in which Mrs. Beach's 'Ah Love, But a Day' was especially fine, the artist's perfect diction making all her texts completely understandable. Mr. Chamlee created a fine impression in two Spanish songs by de Falla and works in English by Robinson, Church and Caldwell. The two singers closed the program with an excellent performance of Goring-Thomas's 'Night Hymn at Sea.' There were numerous encores from all three. Accompanists were Celius Dougherty for Miss Easton; Nils Nelson for Mr. Chamlee and Berthe Rich for Mr. Rabinof.

## Frank Sheridan Plays in Town Hall

Frank Sheridan, pianist. Town Hall, Nov. 22, evening:

Partita in B Flat, No. 1.....Bach  
Sonata in F Minor, Op. 57 ('Appassionata').....Beethoven  
Capriccio in C Sharp Minor, No. 5, Op. 76;  
Intermezzo in E, No. 4, Op. 116; Capriccio  
in C, No. 8, Op. 76; Sonata in F Minor,  
Op. 5.....Brahms

Mr. Sheridan, willing to be tried by the standards of 'pure' music, resorted in the choosing of his program, to the three absolute B's, and left out of his consideration any of the impressionist school of composers that might have made an appeal to the less esoteric elements of his audience by their flashing color or rhythmic appeal.

An authoritative musician, Mr. Sheridan's technique and manual facility are taken for granted, the pianist justifying that faith by the ease with which he encompassed and surmounted the stirring first and final movements of the Beethoven work. There were minor flaws in this performance, but not in the pianist's recreation and conception of it.

The first of the two Brahms capriccios was marred by a hard striving tone in which there was little resiliency, but in the tender Intermezzo the artist was lyrically



Frank Sheridan Gave His First Piano Recital of the Season

at home; in both this work and following Capriccio he poured forth an impassioned monologue of tone.

The concluding sonata, early Brahms of a slightly sentimental order, changing abruptly from its regal first movement to the Andante espressivo, "Evening dims, moonlight shines," was effulgently expressed. Mr. Sheridan added several encores to the printed list and throughout the evening an exceptionally large audience voiced its approval of the sincerity and charm of his playing.

## Sessions Music Heard at New School

Music by Roger Sessions occupied the evening at the fourth one-composer concert of contemporary American works at the New School for Social Research on Nov. 22. Artists assisting Mr. Sessions in the presentation were Harriet Eells, mezzo-soprano; Serge Kotlarsky, violinist, and Vivian Fine, pianist. The program comprised a recently completed concerto for violin, the orchestra part transcribed for piano; Symphony, in a two-piano arrangement, heard for the first time here; three choral preludes and two songs. Mr. Sessions appeared at the piano in the symphony and the concerto.

## Povla Frijsh Returns

Povla Frijsh, soprano. Celius Dougherty, accompanist. Town Hall, Nov. 23, evening:

'Per Pietà'.....Stradella  
'Liebe Schwärmt auf Allen Wegen'; 'Gruppe aus dem Tartarus'; 'Im Abendrot'; 'Das Lied im Grünen'.....Schubert  
'Recontre'; 'Dans les Ruines d'une Vieille Abbaye'.....Fauré  
'Le Paon'.....Ravel  
'L'Hiver'.....Koechlin  
'Colloque Sentimentale'.....Debussy  
'Attributs'.....Poulenc  
'Valse de Chopin'.....Marx  
'O, Racconte, Naniouschka'; 'Prière du Soir'.....Moussorgsky  
'Alle Dinge haben Sprache'.....Wolf  
'Nostalgie d'Arabella'.....Myers  
'Vaaren'.....Grieg  
'Sang paa Floden'.....Schierbeck  
'Var det en Dröm'.....Sibelius

After an interval of several seasons, Mme. Frijsh, who has always been highly popular with audiences enjoying the mental and spiritual rather than the mere sensuous appeal of song recitals, returned in a program of extraordinarily high value which she presented in a masterly manner. In the intervals since her last appearance, Mme. Frijsh's voice seems to have taken on a more rounded, more fluent quality and there was considerably less of the wind-blown appearance and personality than in former seasons, while the characteristic vitality was still there.

The Stradella number was, perhaps, an

unwise choice for an opening but once she had entered upon her Schubert group, Mme. Frijsh did some superb singing. The French songs, especially that about the peacock, were immensely popular with the audience. Debussy's 'Colloque Sentimental' had an eerie quality that made it very striking.

The Scandinavian group was interesting, so much so that one wished for more songs from that geographic locality.

Mme. Frijsh won her audience completely and carried them to the point of



Ortha Roger Sessions Participated in a Program of His Music at the New School for Social Research

cheering which was no more than a great deal of the program deserved. Mr. Dougherty's accompaniments also were heartily admired.

## Florence Page Kimball in Recital

Florence Page Kimball, soprano. Celius Dougherty, accompanist. Town Hall, Nov. 24, afternoon:

'Invocazione di Orfeo'.....Peri  
'Air di Poppea'.....Handel  
'I Pastori'.....Pizzetti  
'In Alto Mare'.....Respighi  
'Im Frühling'; 'Rastlose Liebe'.....Schubert  
'Und Willst du deinen Liebsten Sterben Sehen'.....Wolf  
'Als Mir dein Lied Erklang'.....Strauss  
'Le Jet D'Eau'; 'Voici que le Printemps'.....Debussy  
'Le Temps des Lilas'.....Chausson  
'Guitares et Mandolines'.....Grovez  
'Go, Lovely Rose'.....Quilter  
'Norah O'Neale'.....Hughes  
'Water Lily'; 'Ein Traum'.....Grieg

A large sympathy and notable ability where pure lyricism were concerned, a carefully trained and managed voice, and a graciously pleasing stage presence were most significant factors in this recital by Miss Kimball, a member of the faculty of the Juilliard School of Music. She is naturally attuned temperamentally and vocally to music of evasive half-lights and pastels as represented by Debussy and Chausson. Voice, interpretation and fluid diction combined to make her conception of these songs something like ideal. The same affinity with the material made her English group and the songs of Grieg come alive and speak movingly to the listener.

The Lieder composers proved somewhat too robust for Miss Kimball. She sang Schubert, Wolf and Strauss conscientiously and with a considerable show of understanding of their genre. But such compositions as Strauss's 'Als Mir dein Lied Erklang' are too big dramatically and vocally for Miss Kimball's individual type of expression. Schubert's 'Röslein,' one of the several encores demanded by a large audience, was a noteworthy exception in the German category.

## Grisha Goluboff with Liebling

A remarkably mature interpretation of the Mozart Concerto No. 3 in G distin-



Povla Frijsh Returned for One of Her Rare Song Recitals

guished the playing of Grisha Goluboff, fourteen-year-old violinist, in the Music Guild lecture-recital in the Town Hall on the afternoon of Nov. 24. Masterful treatment of the cadenza in the opening Allegro and more than intelligent penetration of the lovely Adagio recommend him as a violinist of much promise. He also played the Vieuxtemps Concerto in A Minor and pieces by Sarasate, Cottenet and Wieniawski. Leonard Liebling filled his customary role of commentator.

## Anna Mae Kennedy Sings at The Barbizon

Anne Mae Kennedy, soprano, gave a recital at the Barbizon on the afternoon of Nov. 24, singing arias by Mozart, Bizet, Brahms's 'Vergebliches Ständchen,' Leo Blech's 'Eine Kleine Geige,' Jacobsen's 'Chanson de Marie Antoinette,' and works by Sarti, Manning, Frances McCollin and Sibella in addition to Wagner's 'Dich teure Halle' from 'Tannhäuser,' and 'Träume,' one of the five songs written for Mathilde Wesendonck, which was incorrectly listed as an excerpt from 'Tristan und Isolde.'

Miss Kennedy's voice is large and full in tone except in the upper register where it was slightly forced and constrained, but it was obvious that the size of the hall imposed some limitations upon an organ that was remarkable for its range and depth. A slight vibrato, caused perhaps by initial uneasiness, marred the Wagner works which were the first on her program and might have been transposed profitably to the close of the recital. Hans Hanke, accompanist, played Arensky's 'Chanson Triste' and the 'Spanish Dance' by Sarasate, arranged by himself.

## Berta Ochsner in Debut Dance Recital

Berta Ochsner, a dancer from Wisconsin, made her debut here at the Guild Theatre on the afternoon of Nov. 24. That Miss Ochsner excels in the field of satire was evinced by the dances 'Courante,' in which the doddering "King sets forth the fine points of the Courante" and in 'Dove Cote,' to music by Ernest Gillet. In Handel's 'Air and Sonatina' and 'La Lugubre' to music by Couperin, subtitled 'Design for a Borgias,' Miss Ochsner was less fortunate, permitting a laxness, almost somnolent in its lack of pointed movement, to pervade her conceptions to their detriment.

'Comments,' to music by Stravinsky; 'Legendry,' an esoteric dance "after James Joyce's 'Anna Livia Plurabelle,'" and others to music by John Bull, Wolf-Ferrari, Wolf, Williams, Felman and Handel concluded the program. Louis Horst was the pianist.

(Continued on page 21)

## VARIETY OF EVENTS DRAWS BOSTONIANS

### People's Symphony Gives Second Program — Recitals Bring Familiar Names

Boston, Dec. 5.—For its second concert this season, the People's Symphony, Fabien Sevitzky conductor, offered a program of exceptional merit on Nov. 17. With Lea Luboshutz, violinist, as soloist there was also the flavor of the unusual in the American premiere of the Weingartner version of Schubert's Symphony No. 7 in E. The program also listed the Bruch Concerto, Op. 26, No. 1, the Symphonic Poem 'Phaëton' by Saint-Saëns, a 'Soliloquy' for flute and strings (Edward Kúrth, soloist); and the Vorspiel to 'Die Meistersinger.'

It will be recalled that Schubert left sketches for four movements of a symphony which preceded the 'Unfinished' and contain completely orchestrated phrases, together with themes, harmonizations and notes on the scoring. While they form but the framework of a symphony, the entire musical structure is so well indicated as to be unmistakable. In the completed version by Weingartner, it is evident that the original material has been handled with reverence, and while its intrinsic value is less than that of either the Seventh or the Ninth, a Boston public accorded Mr. Sevitzky and his men grateful thanks for an opportunity to hear a "new work" from an old master, presented with careful attention to detail. The remainder of the orchestral numbers were performed with the élan which is a conspicuous attribute of People's.

Mme. Luboshutz won instant recognition for her scholarly performance of the Bruch Concerto. It was a masterly presentation, for which her audience recalled her many times.

#### A Program of Sonatas

Among the recent Jordan Hall recitals, that of George Brown, cellist and Heinrich Gebhard, pianist, was distinguished for fine musicianship and ensemble of a distinctly high order. The program listed the Pizzetti Sonata in F, in what we believe to be a first performance in Boston, the Beethoven Sonata Op. 69 in A and the Grieg Sonata in A Minor.

John Goss and his London Singers have also delighted a Jordan Hall audience within the past fortnight. The group, comprising Messrs. Goss, Whitehead, Hart, McCormick and Miller offered an evening's entertainment of unusual worth. Returning to Boston after an absence of several years, Helen Teschner Tas, violinist, gave a recital of first rank excellence on Nov. 20. Her program comprised works by Nardini, Brahms, Bach, Chausson and Stravinsky. A disconcertingly small audience attended, but those present were rewarded by some of the finest violin playing heard in Jordan Hall in some time, and the virtuosity of

Mme. Tas was matched at every point by that of Celius Dougherty at the piano.

Mack Harrell, bass-baritone and Marjorie Fulton (Mrs. Harrell), violinist, have been heard in Jordan Hall in a joint recital which gave pleasure to a very large audience. Arpad Sandor was the efficient accompanist. In the same hall before another very large audience, Isabel French, soprano, offered a program of songs in a completely finished manner. Mrs. French is always in control of any vocal situation, and while the voice itself is not robust, it serves its mistress well in the songs which she assembles with unerring good taste. Celius Dougherty was the accompanist.

In the ballroom of the Hotel Statler, on Nov. 20, Fritz Kreisler opened the eighth season of the Boston Morning Musicales which are benefits for the Boston School of Occupational Therapy. Mr. Kreisler presented a program of old favorites, thereby enormously pleasing the audience which packed the ballroom. Carl Lamson played his usual competent accompaniments.

The Don Cossacks recently gave a performance before a capacity house in Symphony Hall under the patronage of the Woman's Auxiliary of the Memorial Hospitals.

GRACE MAY STUTSMAN

### National Capital In-and-About Music Club Holds First Meeting

WASHINGTON, D. C., Dec. 5.—The National Capital In-and-About Music Club held its first meeting at the Dodge Hotel on Nov. 15 and 16. Public school groups, students and teachers, provided the musical portions of the programs, addresses were made by people prominent in educational circles, and demonstration and discussion sessions relating to educational music problems were held.

Officers of the club are Edwin N. C. Barnes, director of music education in the District of Columbia public schools and head of the Washington Musical Institute, president; John Denues, director of music education, Baltimore, vice-president; Walter C. Mercer, director of music, Richmond, Va., secretary, and Helen M. Bellman, of Washington, treasurer. The next meeting will be held in Baltimore early in February.

### Erno Valasek Heard in Recital in in Bologna

BOLOGNA, ITALY, Dec. 1.—Erno Valasek, violinist, was heard in a recital here in the hall of the Circolo di Cultura on the evening of Nov. 18, creating a profound impression. Although only fifteen years old, Mr. Valasek displayed not only very definite talent of a high order, but excellent schooling which he has had under Adolfo Betti. His tone is rich and full, his bowing deft and his platform manner that of a seasoned artist. His program included works by Geminiani, Veracini, Viotti, Bach, Paganini, Bloch, Grieg-Betti, Brahms and others. In the Viotti work he had the collaboration of Mr. Betti. Enzo Sarti was the accompanist.

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## NEED FOR STRONG ORGANIZATION AMONG VOICE TEACHERS EMPHASIZED BY SCHOFIELD

"POLITICIANS and parties in power only recognize influential organizations. The individual rarely, if ever, is given the opportunity to make himself heard, and if anyone listens it is the secretary of an extremely busy man, who effectively keeps the justice-seeker at three removes from the inner sanctum. That," said Edgar Schofield, president of the New York Singing Teachers' Association, founded here in 1906 and with a membership of 250 at present, "is one of the reasons why organization among voice-teachers is of the utmost importance."

"What I have to say applies not only to New York City, though of course I speak largely through my experience here, but may be of interest to members of the profession throughout the country. The problems here are no different in general from those in California or Maine."

"Going to the heart of the matter, you may know that the teacher is by nature an isolationist. Each one believes that his or her method is the only sure and infallible one. The general adulation of the pupils in their studios feeds the complex until it amounts to almost an egomania, a phobia, you might say. Yet it is only by banding together in a group within flexible, I might almost say elastic, boundaries, that we are able to combat the charlatans who spring up like unwelcome weeds in our profession, as they do in every other."

"Consequently, in our organization, as might well be the case in any other group formed to contend with the same evils, each prospective member must answer a questionnaire concerning his integrity, qualifications and experience. Further, he must be vouched for by two present members and be passed upon by a board elected from our ranks. That, of course, is for our own protection and the protection of others."

"There have been instances where we have exposed those who, purporting to develop a voice like Caruso's by strengthening an unimportant throat muscle, have used the mails to defraud the gullible. You cannot teach voice by mail. In connection with this, the association again justified its existence. It called in two noted laryngologists, showed them the lurid and misleading advertising, secured their expert statements in writing as to the fraudulent character of the advertising, went to the postal authorities in Washington and successfully combated a huge mail order business operating from Chicago that was not only successful but dishonest."

"I could cite many other instances of the good an organization can do, where an individual would be hopelessly handicapped," continued Mr. Schofield. "We



Edgar Schofield, President of the New York Singing Teachers Association

have fought against unfair taxation and in another case the association came to the aid of one who was not a member and won a decision from the Court of Appeals, the highest court in the state, against a restricting zoning law on the grounds that voice-teaching is a profession and not a peddler's business that may be indiscriminately licensed.

"As I said before, the teaching of voice is a highly personal thing, yet if and when individual pedagogues realize that by joining their forces they are not jeopardizing their own interests, rather enhancing them, we shall have attained a solid security we have never known before." He concluded: "The teacher may be omniscient in his own studio, but beyond those confines the voice is better produced in collective strength than in an isolated treble—and much more likely to be heard!"

W. H. P.

### Dalies Frantz Heard in Shreveport

SHREVEPORT, LA., Dec. 5.—Dalies Frantz, pianist, gave a recital here on Nov. 15 inaugurating the new series of Community Concerts. Mr. Frantz played a Mozart Sonatina, Bach's D Major Organ Fugue, transcribed for piano by d'Albert, several Chopin Etudes, and works by Debussy, Prokofieff and Liszt. Compositions by Schubert, de Falla and the Brahms Waltz in A Flat were added as encores.

R. S.

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## DETROIT MEN HEARD UNDER REINER BATON

Guest Conductor Creates Stir in  
Appearances with Symphony—  
All-Wagner List Hailed

DETROIT, Dec. 5.—Two of the most amazing symphony concerts Detroit has heard in many a year were those of Nov. 21 and 23, under the inspiring baton of Fritz Reiner. As second of the guest conductors this season with the Detroit Symphony Mr. Reiner established a mark for all succeeding guest directors to aim at.

The subscription concert of Nov. 21 had been scheduled as an all-Wagner program with Kirsten Flagstad as soloist. A throat ailment prevented Mme. Flagstad from appearing and a last minute change of program became necessary. Since Mr. Reiner was to conduct the first of the popular concerts two days later, it was decided to switch the two programs, hoping, too, that the soprano would be able to sing on Saturday.

An all-Wagner program was given Saturday, but with no soloist. Mme. Flagstad was advised against singing then also, particularly since she was to appear with the Ford Symphony the next night for its regular weekly broadcast. In spite of the keen disappointment at not hearing the soprano, whose first recital has yet to be given here, Detroit audiences declared they were completely satisfied, following the two concerts under Mr. Reiner. It was the first time he had been at the head of the Detroit Symphony and he achieved wonders.

### Weiner Works Heard

The Nov. 21 program contained four first performances in Detroit as well as Brahms's Second Symphony and the Berlioz Overture, 'The Roman Carnival.' The general feeling here is that the reading of the Brahms opus has never been excelled in Detroit. The orchestra played faultlessly. The new works were Leo Weiner's excellent orchestral transcription of the Bach Toccata and Fugue in C, the same composer's Divertimento for String Orchestra, dedicated to Mr. Reiner, Ravel's orchestration of Debussy's 'Danse' and the Waltz Sequences from Act III of Strauss's 'Der Rosenkavalier.' All were played with great beauty and the audience was particularly enthusiastic about Mr. Weiner's contributions.

Excerpts from eight of the operas of Wagner made up the Nov. 21 program, an all-Wagner festival that has not been matched since the visit of Bruno Walter during the 1927-28 season. Mr. Reiner

## Flora Walker Joins Community Concert N. Y. Staff

ONE of the best known field workers in Community Concert Service, Flora H. Walker has been appointed assistant executive in the New York office, according to Ward French, general manager. A new set-up of the office organization has been made necessary, Mr. French states, by the introduction this year of the new co-operative plan and the constant growth of its combination with Community Concerts.

Miss Walker will divide her time between the New York office and the field. Her new duties include taking charge of the booking and routing of artists on their tours. She will also be chief assistant to Arthur L. Wisner, Western manager, as a link between field activity and the office and will act in the same capacity for Robert Ferguson, Eastern field manager.

Before beginning her service in 1929 with Community Concerts, Miss Walker was in the Boston University School of Education. She has been district manager of Community's eastern territory. For two seasons she was the business manager of the New York Orchestra's

and the orchestra were accorded numerous ovations.

The program included the Overture to 'Rienzi,' 'Good Friday Music' from 'Parsifal,' Prelude to Act III of 'Lohengrin,' Prelude to Act III, 'Dance of the Apprentices' and End of Act III from 'Die Meistersinger,' 'Ride of the Valkyries' from 'Die Walküre,' 'Forest Murmurs' from 'Siegfried,' Prelude and 'Love Death' from 'Tristan und Isolde' and the Overture to 'Tannhäuser.'

Victor Kolar led the first of the Young People's concerts on Nov. 16. 'Musical Moods' was the subject of the concert, with Edith Rhett Tilton lecturing. The orchestra played compositions of German, Massenet, Järnefelt, Schumann, Wagner, Smetana, Handel, David and Mendelssohn. La Argentina was presented in recital on Nov. 18 at Orchestra Hall under auspices of the Detroit Concert Society. Her program failed to measure up to the value of last year's. Luis Galve was both the accompanist and assisting artist.

John Finley Williamson conducted his Westminster Chorus, American Symphonic Singers, in a pleasing program on Nov. 19 at Orchestra Hall. Molly Picon appeared in a program of characterizations on Nov. 20 at Orchestra Hall. She was assisted by Abraham Ellstein, pianist-composer.

HERMAN WISE

Igor Stravinsky recently made his first appearance in Stockholm in a program of suites from his ballets.



Flora H. Walker, Who Comes to the New York Office of Community Concerts

summer concerts under Nikolai Sokoloff in Weston, Conn.

## BROOKLYN ATTENDS INSTITUTE EVENTS

### La Argentina in Dance Recital —Metropolitan Opera Visiting Dates Listed

BROOKLYN, Dec. 5.—La Argentina's dance recital at the Academy of Music on Nov. 14 under Institute auspices attracted a notably large audience. Her program included the 'Fire Dance' from de Falla's 'El Amor Brujo,' and the striking 'Impressions of a Bullfight.' Luis Galve, who provided the accompaniment also played several solos.

Edwin and Jewel Hughes, in a two-piano program on Nov. 10, given for Institute members, were heard in Brahms's Sonata, Op. 34, and works of Hollaender, Infante and Liszt. The good-sized audience numbered many piano students. The co-artists faithfully fulfilled the artistic obligations of their task.

Charles O. Banks, organist, gave his sixty-sixth free organ recital at St. Luke's Episcopal Church on Nov. 6. Bach and Franck were major names on the program.

Dates for the Metropolitan Opera performances this season have been announced. They are as follows: Jan. 21, Feb. 11, Feb. 25 and March 17. The possibility of one or more additional visits has been intimated by the chairman of the Brooklyn opera committee.

FELIX DEYO

Sadler's Wells Theatre in London is about to produce Moussorgsky's 'Boris Godounoff' in the composer's own revised version which was first given in public in 1874.

## NEW PIANO COLLECTION

### Volume of Sixty-eight Works Added to 'Pianist's Music Shelf'

For the fourth volume of 'The Pianist's Music Shelf,' published by Harcourt, Brace and Company, Albert E. Wier, editor, has selected wisely and with excellent taste a variety of works from the Romantic period for inclusion under the title, 'The Days of Chopin, Schumann and Liszt.' The name-composers naturally are best represented—Chopin with nineteen pieces, Schumann with thirteen, Liszt with five, all chosen from their best-known piano compositions and transcriptions.

Works representing intermediate composers of the period, have greater novelty interest, however. The simple but very musical Prelude and Fugue of Clara Schumann, for instance, and the Mazurka by Mikuli, pupil of Chopin. An American, William Mason, is given a place with his 'Frühling's-Blume.' Pianists will be glad to find here Franck's 'Danse Lente,' one of his few important piano compositions, though there seems little reason for including his kindergarten piece, 'The Dolls' Lament.' Dr. Wier sensibly omits Wagner operatic transcriptions, which almost never 'sound' on the piano, and is content to offer merely the little 'Album Leaf.' Verdi appears in the guise of the inevitable 'Triumph March' from 'Aida.' Sixty-eight works by twenty-nine composers constitute the volume.

R.

### Canadian Choir Opens Brantford Community Concert Course

BRANTFORD, ONT., Dec. 5.—The Brantford Community Concert Course, under the direction of James T. Whitaker, opened its new season in the auditorium of Brantford Collegiate Institute with a concert by the Canadian Choir of Brantford, Frederic Lord, conductor, assisted by Isabelle Godfrey, violinist. The concert, a benefit for the choir's prospective tour of Europe next Summer, brought laudable interpretations of choral works by Warrell, Mundy, Grieg, MacDowell, Kountz, O'Hara and others. Lorne Willits and Mrs. Howard Marlatt were chorus accompanists. Soloists were Sydney Morton, baritone, and Flora Webb, mezzo-soprano. Miss Godfrey played a list of standard violin works, including Bruch's 'Kol Nidrei,' accompanied by Mrs. J. Y. Mackinnon.

### Hutcheson, Salmond and Connell, Soloists at Third Bohemians Meeting

The third monthly meeting of The Bohemians was held in the Harvard Club on the evening of Dec. 2. Soloists included Ernest Hutcheson, pianist; Felix Salmond, 'cellist, and Horatio Connell, baritone. Messrs. Salmond and Hutcheson were heard in two Beethoven sonatas for 'cello and piano, and Mr. Connell, accompanied by Theodore Walstrum, offered a group of songs by Schubert and one by Hugo Wolf.

### American Musicological Society Meets

The Greater New York Chapter of the American Musicological Society met in the rehearsal room of the clubhouse of the Beethoven Association on Dec. 1. Leonard Ellinwood read a paper on the Musica of Hermannus Contractus.

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# Artists of Many Types in New York Concerts

(Continued from page 18)

## Audray Roslyn Gives Piano Program

Before turning to the usual round of Beethoven, Brahms and contemporaries, Audray Roslyn treated her listeners in the Town Hall on the evening of Nov. 24 to music by a group of eighteenth century writers whose names seldom if ever adorn the lists of Manhattan recitalists. The first of these was L. Giustini di Pistoja whose Sonata, No. 6, said to be among the earliest compositions for piano, was given its first performance here. A sonata also represented Galuppi, and dance movements were the envoys of Martini and Graun. Viewed generally, these works are little different from the totality of the music of their circumscribed period.

In the Beethoven Sonata, Op. 109, three intermezzi and a Rhapsody, Op. 119, of Brahms, Miss Roslyn disclosed a fluent and serviceable technique which but rarely got out of bounds in the hurry of rapid movements. Two Griffes works at the close of the program, 'The Night Winds,' and 'Scherzo,' bringing many digital troubles for the pianist, were given with good effect.

## Angna Enters Returns

The first of a series of three evenings of 'Episodes' by Angna Enters was given at the Masque Theatre on Sunday, Nov. 24, to the delight of a large audience. Miss Enters has won a highly intelligent following during the last five seasons, well deserved by the outstanding quality of her offerings.

On this occasion she gave expression to fourteen varied 'episodes,' all excellent, some of them of greater appeal than others. But in every one there was evident genuine artistic feeling and a finely developed control of her almost limitless technique. This includes dancing, miming and all the shades of expression that go with them.

Among the most enjoyed were 'American Ballet, 1914-1916,' 'Pique-Nique,' 'Oh, the Pain of It!' a subtle merging of the mannerisms of two very famous dancers, 'Vienna, Provincial,' 'Field Day,' 'Auto da Fe,' a very tragic representation, and 'Boy Cardinal.' Some of these are done to Miss Enters' own music, others to popular music, and to Delibes, Sousa *et al.* There were frequent demands for repetitions. The music was admirably played back stage by Madeleine Marshall, pianist.

Miss Enters gives a "one woman show" that will hold your attention from start to finish. It's much more than dancing; it's good theatre in the finest sense of the word!

At her second recital on Dec. 1, Miss Enters presented old favorites and one new "portrait" which bids fair to be demanded again. This was 'Little Sally Water,' a brief sketch in three tiny pictures of the innocence of a young child, her girlhood and her corruption and remorse. It was a touching and moving performance. Among familiar and beloved 'episodes' were 'Aphrodisiac,' 'Delsarte,' 'Pavane,' 'Mary,' 'Moyen Age' and 'Odalisque.' Another rapturous audience was in evidence. Miss Marshall again accompanied.

## Marion Kerby Gives Recital of Folk Songs

Marion Kerby, who stands alone in her particular field, gave a program of 'Negro Exaltations and Kentucky Mountain Folk Songs' in the Town Hall on the afternoon of Nov. 25, delighting a large audience.

That Miss Kerby, who is not a native of the South, is able to reproduce so authentically the atmosphere necessary to the type of program she presents, is a monument to her artistic as well as to her dramatic sense.

Most of her songs were unfamiliar. The

program was divided into four sections, the first and last, Exaltations; the second, Kentucky mountain ballads, mostly of Seventeenth Century English origin, and the third, delightful Negro nursery rhymes. Each group had its high spot. The Nursery rhyme, 'Cluck, Ol' Hen,' was delightful, and the Exaltation, 'No Room at de Hotel' a sort of Christmas sermon which by the process of exaltation became vocal, was captivating.

All the arrangements were made for Miss Kerby by Hamilton Forrest. Lloyd Browning accompanied.

## First Beethoven Association Concert

Ria Ginster, soprano, who made her initial recital appearance here last month, and the American Society of Ancient Instruments co-operated in the season's first presentation by the Beethoven Association in the Town Hall on the evening of Nov. 25.

The principal attribute of Miss Ginster's art, a high and considerable one, is her mastery of the Lieder style and the subjugation of all else—vocal technique, virtuosic effects and tonal colorings—to its

performance of the Franck. Sascha Jacobsen and his associates seemed to be following a revised dynamic scheme of their own, playing *forte* and *mezzo forte*, where Franck has clearly indicated *piano*. The slow movement was played best on the whole, but there is more of the mystic in this music than was heard at this concert, and far less of the literal performance of



Toppo

Angna Enters Returned to Give the First of Three of Her Programs of 'Episodes'

passage work. The audience liked it all very well and applauded ardently, but to audiences of this day, we regret to say—even chamber music audiences—Franck's quartet remains quite an unfamiliar work.

In the Mozart quintet the ensemble was excellent, the Musical Art group being assisted by William Hymanson, viola. Technically the performance was neat and just, interpretatively it was in generally good taste. But we like our Mozart, especially the slow movements, played with less sweetness and more poetry. Some might not understand the difference. There are those who do, even if the audience at this concert did not.

## Don Cossacks in 3,000th Concert

The Don Cossack Russian Male Chorus, Serge Jaroff, conductor, gave its 3,000th concert in Carnegie Hall on the evening of Nov. 29. These gentlemen in exile have been disseminating the heritage of their music throughout the world for the past



Cahn

Florence Page Kimball Gave a Varied Song Program

twelve years and their long popularity in this country may be attributed to their range, finesse and power as well as to their undeniably romantic appeal. The program included Cossack songs, folksongs, religious music, several excerpts from Rimsky-Korsakoff's 'The Invisible City of Kitesh' and one from his opera 'Sadko,' and a history in song of the chorus composed by Schvedoff in honor of this occasion.

The Grand Duchess Marie read a brief history of the chorus during intermission and following her remarks representatives of Russian organizations in New York presented Serge Jaroff with numerous floral tributes. The concert was a benefit for the Cecilia Music School Settlement.

## Mila Kocova Makes Debut in Manhattan

Mila Kocova, soprano. Walter Golde, accompanist. Town Hall, Nov. 29, evening:

'Traurigkeit ward Mir'; 'Märtern aller Arten'; from 'Die Entführung aus dem Serail'

Mozart

'Der Nussbaum'; 'Ich kann's nicht Fassen';

'Ständchen'; Händelröslein ..... Schubert

Aria from 'Rusalka' ..... Dvorak

Aria from 'Two Widows' ..... Smetana

'Friends' ..... arr. by Kolar

'Moon' ..... arr. by Hornik

'Tune the Strings' ..... arr. by Dvorak

'Before the Altar' ..... arr. by Hornik

Slovakian Song ..... Kovarovic

'Ah, fors' è Lui' from 'La Traviata' ..... Verdi

This recital, the third of the Town Hall Endowment series, was the artist's New York debut, although she had been heard

(Continued on page 22)



Laviosa

Audray Roslyn Was Heard in a Piano Recital

full realization. The result is a series of German song interpretations which bring the satisfaction of authenticity, whether they represent Wolf through his 'Der Genesene an die Hoffnung,' and 'Der Gärtner,' the newer approach of Strauss as seen in his 'Der Nacht' and 'Du meines Herzens Kronelein,' or the sentiments of Brahms in 'Mainacht' and 'Botschaft.' In arias by Ariosti, Cimarosa and Bach she was on less tractable ground. Fritz Kitzinger was an especially good accompanist. Frances Blaisdell played the flute obbligato in Bach's 'Schweigt, ihr Flöten.'

Jo Brodo, quinton; Ben Stad, viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, harpsichord, manipulated their curious old instruments with their accustomed skill and mellow ensemble in such typical literature as a Telemann Suite in A Minor, the Mouret 'Petite Suite française,' an overture by Hasse, Fugue in G Minor attributed to Frescobaldi, and a Vivaldi Concerto Grosso.

## Musical Art Quartet Opens Season

At its first Town Hall concert of the season on the evening of Nov. 26 the Musical Art Quartet gave its adherents an exceptionally felicitous program, César Franck's only Quartet and Mozart's Quintet in G Minor, the third of his four wondrous examples of how to write for two violins, two violas and 'cello.

There was not so much to admire in the

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## The Manhattan Concert Fortnight

(Continued from page 21)

elsewhere in the country. Expectation ran high on account of reports from abroad where she is a member of the Prague opera.

That Mme. Kocova has a fine natural voice of excellent quality and extended compass as well as a highly personable stage presence, is undeniable. She is also a well routined singer. That she makes full use of her vocal assets is open to question. There is very definitely some inhibition, whether artistic or technical it is difficult to say after one hearing, but her singing of the Mozart arias was far from the classical tradition and several of her Schubert songs left something to be desired. Better than the listed songs was 'Die Forelle,' sung as an encore. The first of the Mozart works was monotonous and the second lacking in the fiery rage it requires. In its coloratura passages, Mme. Kocova lightened her voice so that it was suave and mellifluous rather than raging. One has, amply recorded, Lilli Lehmann's authoritative singing of this aria.

Mme. Kocova's best singing was done in the unfamiliar Smetana excerpt. In this, she gave forth the plenitude of her naturally brilliant organ and won such a storm of applause that an encore was necessary. She sang 'Caro Nome' in an artistic manner. The Czech folk songs were well given, several with definite charm that also won her hearers.

Walter Golde's accompaniments added materially to the recital.

### Hutcheson and Salmond Play the Beethoven 'Cello Sonatas'

Ernest Hutcheson, pianist, and Felix Salmond, cellist. Town Hall, Nov. 30, afternoon:

#### All Beethoven Program

- Sonata in F, Op. 5, No. 1
- Sonata in C, Op. 102, No. 1
- Sonata in G Minor, Op. 5, No. 2
- Sonata in D, Op. 102, No. 2
- Sonata in A, Op. 69

There will be reason to remember New York's music season of 1935-36, for this rare performance of Beethoven's set of five sonatas for piano and violoncello and the playing to come next month of his thirty-two piano sonatas by Artur Schnabel.

When Browning was considered abstruse, they formed Browning societies. We have a Beethoven Association, which, after having presented many of his familiar and unfamiliar works, devotes its program to composers removed spiritually as well as whole worlds geographically from its idol. This exposition of Beethoven by three noted musicians, such as Mr. Salmond, Mr. Hutcheson and Mr. Schnabel, is then wholly spontaneous.

In one's life as a music reviewer, one hears the 'cello and piano sonatas in D and A occasionally; one may know that Beethoven wrote three others, but there's where it ends. Our thanks to Messrs. Hutcheson and Salmond for their devoted self-assignment to this task. It requires no little application to prepare five sonatas for a program.

gram. Fortunately the F Major and G Minor sonatas are early works which offer relief.

How great the last two sonatas are remains a subject for discussion by 'cellists and non-'cellists, the former maintaining stoutly that they compare favorably with



G. Maillard Kessler  
Playing Beethoven's Five 'Cello Sonatas, Seldom Heard in One Program, Were Ernest Hutcheson and Felix Salmond (Right)

his sonatas for other instruments; that is, for the piano, piano and violin, etc. In this we can not agree. The one in D we like best, the one in C we find dry and quite uninspired.

The performers gave us the keenest artistic pleasure. It was not because their ensemble was so good, which in itself is frequently the only thing one can praise in sonata performances. In fact, there were points wherein a closer coordination was greatly to be desired. More important, we think, was our feeling throughout the afternoon that Beethoven was being performed for us by two musicians who had lived long enough to understand the spirit of his music as few who appear before us do. Thus they omitted a repeat in the G Minor Sonata, retaining the repeats in the opening movements of the C and the D, deciding the former unnecessary, the latter imperative.

Mr. Salmond's tone was of great beauty in the cantilena passages and his dexterity as formidable as ever. Although he had a music stand with music on it at his right, he did not consult the printed page. In Mr. Hutcheson he had the ideal collaborator, an exponent of a pianism as complete as it is unostentatious, a musician of profound knowledge and taste. For their distinguished accomplishments both artists were given ovational plaudits by a large and discriminating audience.

### Loesser Concludes Historical Series

Having undertaken a survey of three centuries of piano music in three recitals, Arthur Loesser, whose standing as a pianist has risen steadily with successive appearances, brought this formidable tripartite cycle to a close on the afternoon of Dec. 1 in the Town Hall with a final section devoted to contemporary composers.

The first two divisions of the program amounted to a cross-section of musical Europe of today, and the composers were caught, for the most part, in their vaguer moments. To be sure, Ravel's 'Sonatine' and his 'Alborada del Gracioso,' remarkably well performed by Mr. Loesser, include several of the French impressionist's most distinguished pages. But what of Schönberg's 'Six Little Pieces'? It may have been only fancy that led us to sus-



pect the pianist of grinning with the audience over some of the more preposterous elements of these miniatures, the only music, by the way, for which Mr. Loesser used the printed page.

Four Szymanowski mazurkas and Casella's 'Two Contrasts' were uneventful works in small frames, the Grazioso of the latter paraphrasing a wisp of a Chopin waltz. Bartok took honors with Ravel in this list with his 'Hungarian Peasant Songs' in which 'Three Sad Songs' (not nearly so sad as the very unhumorous Scherzo) and 'Dance Tunes' were outstanding from the viewpoint of both composer and pianist.

Five pianist-composers, four of them Americans by either residence or birth, suffered no humiliation by comparison with their European colleagues. Godowsky's 'The Gardens of Buitenzorg,' from the 'Java Suite'; 'Amourette de Pierrot,' by Stojowski, Gavotte and Gigue by Beryl Rubinstein and the first performance here of Herbert Elwell's Sonata were mature, unaffected works played sympathetically and with dignity. Dohnányi's very musical Introduction and Fugue also was included in this group.

### American Composers and Their Works Heard at Guild Lecture-Recital

A sort of 'Festival of Modern Music' composed the Music Guild lecture-recital, conducted by Leonard Lieblich, in the Town Hall on the afternoon of Dec. 1. With the composers themselves at the piano, as either soloists or accompanists in their own works, the following compositions of today were presented: two excerpts from Marc Blitzstein's ballet,

'Cain,' in piano version; Elie Siegmeister's 'The Strange Funeral in Braddock,' sung by Mordecai Bauman, baritone; Paul Creston's 'Two Songs,' sung by Alli Ronki, soprano; Hanns Eisler's 'On Killing,' and 'Liturgie vom Hauch,' given by The New Singers, an a cappella choir under Lan Adomian; piano compositions by Jerome Moross; Evelyn Berkman's 'The Quiet Pool,' given by Ethel Luening, soprano, and Otto Luening, flute; Mr. Luening's 'Here the Frailest Leaves,' and 'Fantasia Brevis,' sung by Miss Luening, and Henry Cowell's 'Reel.' Mr. Cowell introduced the composers.

### Schorr, Gorodnitzki and Ricci in Joint Benefit Recital in Carnegie Hall

Friedrich Schorr, baritone of the Metropolitan Opera; Sascha Gorodnitzki, pianist, and Ruggiero Ricci, violinist, collaborated in a benefit recital in Carnegie Hall on the evening of Dec. 1 under the auspices of the Jewish National Fund. Mr. Gorodnitzki, appearing first, played three Chopin works, a Nocturne, Valse and Scherzo, crystalline in their fragility and with a range of tone peculiarly suitable to the fey, other-worldly quality, which is the essence of that composer.

Mr. Schorr, familiar as 'Wotan' and 'The Wanderer,' turned his rare abilities first to three Schubert Lieder, and his artistry was nowhere more evident than in the subdued and lovely 'Abendrot,' or his mastery of the dramatic phrase and shaping of the graceful turn more skillfully employed than in 'Dem Unendlichen.' He later sang excerpts from Bloch's 'Sacred Service,' and three songs in English by Homer, Clarke and Morris, adding several encores to this group. Herman Weigert was the somewhat unsympathetic accompanist.

Master Ricci played a Mozart-Kreisler Rondo, Hubay's 'Zephyr,' Sarasate's 'Habenera,' Rachmaninoff's 'Vocalise,' and the exacting 'Danse Espagnole,' from de Falla's 'La vida breve,' (transcribed by Kreisler), if not always with flawless purity of tone and precise attack, with spirit and understanding. Sanford Schlusel was at the piano.

Mr. Gorodnitzki returned in excerpts from Stravinsky's 'Petrouchka,' which were played with an unerring brilliancy. This pianist has a remarkable affinity for the works of the percussive and rhythmic Russian and his audience was not slow to appreciate the fluent, facile treatment accorded them and the Liszt-Busoni 'La Campanella' concluding the program.

### John Kelvin Heard in First Town Hall Recital

John Kelvin, tenor, known to radio audiences, gave his first New York recital in the Town Hall on the evening of Dec. 1, assisted by Lucile Collette, violinist. Mr. Kelvin's program ranged from a Handel secular oratorio air through French and Italian operatic arias, Irish folk songs and ended with 'I Hear You Calling Me' as a *bonne bouche*.

Mr. Kelvin exhibited an agreeable voice and a style which held the attention of his audience. His singing was best in his middle register and a crisp enunciation made his English items especially enjoyable. Miss Collette played with authority and a certain individuality of style. She offered works by Kreisler, Fauré, Wieniawski and others and played the obbligation in Rachmaninoff's 'O, Cease Thy Singing' which was one of the most interesting pieces of the evening. William Reid was accompanist for Mr. Kelvin and David Sapiro for Miss Collette.

(Continued on page 29)

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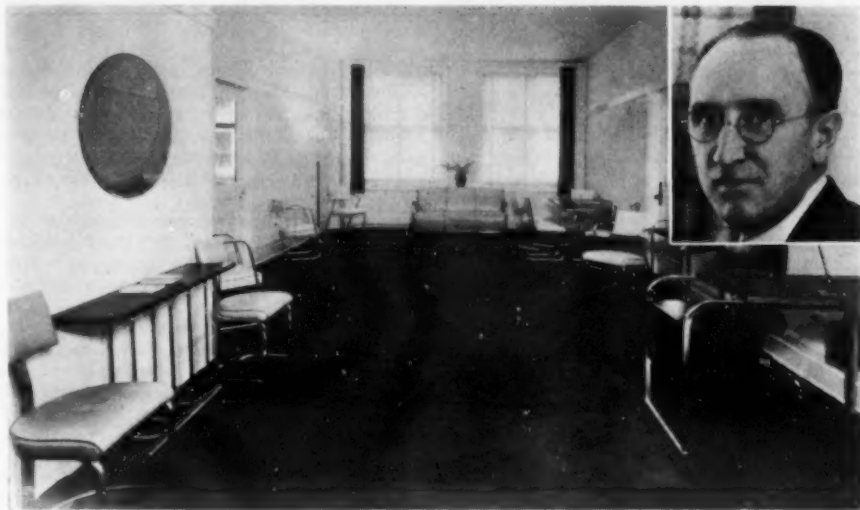
CINCINNATI, Dec. 5.—Eugene Goossens "re-discovered" Schubert's Fourth Symphony and presented it through the medium of the Cincinnati Symphony at the concerts of Nov. 22 and 23. He sincerely believes that neglect has been an injustice to the earlier Schubert symphonies, particularly the Fourth and Fifth, and that the musical public should be given a chance to gauge their value through at least occasional performances. The Fourth proved an amiable work in spite of its sub-title 'Tragic' and pleased the audiences without taxing their receptivities.

Other orchestral works on the same program were Debussy's 'Afternoon of a Faun' and Chabrier's 'Joyous March.' Raya Garbousova, 'cellist, was the soloist, playing Haydn's Concerto in D and the Saint-Saëns A Minor Concerto. The artist, on this, her first visit to Cincinnati established herself in the front rank of 'cellists, with a bewildering technique, a luscious tone and interpretive maturity that may be accepted as authoritative.

The fifth pair of symphony concerts on Nov. 29 and 30 featured José Iturbi in two encores, Chopin's Fantastic Impromptu and de Falla's 'Fire Dance,' exacted by the afternoon audience after a brilliant display of technique in Schumann's A minor Concerto. Mendelssohn's 'Italian' Symphony opened the program. Three Spanish composers were represented on the second half: Albeniz with his 'Catalonia,' Turina with 'La Procesion del Rocio' and de Falla with two dances from 'The Three-Cornered Hat.'

Ria Ginster, soprano, gave a recital for the Matinee Musicale on Nov. 19, satisfying, but not sensationally, a large audience. Kirsten Flagstad was the third attraction of the Artist Series on Nov. 28. Her voice showed the effect of the cold which had caused postpone-

## Chicago Conservatory Is Enlarged DETROIT ORCHESTRA VISITS PITTSBURGH



The Foyer of the Chicago Conservatory's Expanded and Remodeled Quarters in Kimball Hall. Inset, Loro Gooch, Treasurer and Manager of the Chicago Conservatory

Physical and curricular expansion mark the entrance of the Chicago Conservatory, merged with the Bush Conservatory in 1932, into the Seventieth year of its existence. The conservatory has taken over the entire eighth floor of Kimball Hall, which has been its home for several years, and has reconstructed it in the modern manner for the better accommodation of its increasing activities.

In addition to the studios on the eighth floor the school also maintains a completely equipped Radio Division offering, under its own staff of teachers, specialized training in singing, acting and announcing. Lessons are given under actual working conditions of the radio studio, and programs are broad-

cast directly from the studios over station WAAF.

Another addition is the Little Theatre seating about 200, on the seventeenth floor where student and faculty recitals are given weekly. Plays, dance programs and classes also take place there.

The administrative group of the conservatory, which in early days had such notable associates as Godowsky, Gleason, Sherwood, Dvorak, Eddy and others, is headed by Edgar Nelson, president; Glenn Dillard Gunn, vice-president and artistic director; Edgar A. Brazelton, dean; Frank Laird Waller, vice-president; Loro Gooch, manager and treasurer, and O. E. Robinson, chairman of the examining board.

Orchestra, directed by Vladimir Bakaleinikoff, assistant conductor of the Symphony, gave the first concert on Nov. 17. Popular prices failed to lure the student element for which the series was designed, but the public at large responded enthusiastically. Artistically the opening concert was a marked success.

GEORGE A. LEIGHTON

**Julius Huehn Soloist under Baton of Kolar in Wagner and Verdi Works**

PITTSBURGH, Dec. 5.—Pittsburgh has enjoyed a busy Thanksgiving season. Julius Huehn sang with the Detroit Symphony including the monologue from Verdi's 'Falstaff' and 'Wotan's Farewell' from 'Die Walküre' in magnificent style. Victor Kolar led a program including Mozart's 'Don Giovanni' Overture, the Chausson Symphony, and three Wagnerian excerpts, the 'Entrance of the Gods into Walhalla' from 'Rhinegold,' the 'Magic Fire Music' from 'Die Walküre' and the Prelude and 'Liebestod' from 'Tristan und Isolde.'

The Young Men and Women's Hebrew Association opened its series with a beautiful song recital by Eidé Noréna. This was her Pittsburgh debut and it is likely that she will return. Her Mozart airs were particularly fine. There were songs by Schubert, Grieg, Backer-Grøndahl, and the first act aria from 'La Traviata.' Pierre Luboshutz was the accompanist.

Francis Aranyi, Hungarian violinist, who has come to reside in Pittsburgh, gave a successful recital before a full house in The Hotel Schenley Ballroom on Nov. 21. It was a stupendous program, a Vivaldi Sonata, Bach Sonata for solo violin, Beethoven's 'Kreutzer' Sonata, the Goldmark Concerto, several Roumanian dances of Bartok and some Kreisler miniatures. Henry Harris was at the piano.

The Monte Carlo Ballet Russe gave two brilliant performances in Syria Mosque on Nov. 23. The Mendelssohn Choir departed this season from oratorio and presented Saint-Saëns' opera 'Samson and Delilah.' Ernest Lunt conducted and the soloists were Dan Gridley, tenor; Frederick Baer, baritone; Lillian Knowles, contralto; Raymond T. Griffin, bass. Homer Wickline accompanied at the organ.

J. FRED LISSFELT

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# Chamber Music and Songs Attract Favorable Attention

## Daniel Gregory Mason Writes Chamber Music in Lighter Vein

Four short pieces for violin, 'cello and piano by Daniel Gregory Mason grouped under the title, 'Sentimental Sketches' (New York: J. Fischer & Bro.) are designed primarily for trio groups of modest technical attainments in search of melodic material of ready appeal. They should be welcomed by such as helping to remedy the deficiency of music in lighter vein for this combination of instruments.

There is a graceful buoyancy in the first and the last, the employment of the Scotch snap imparting something of the character of a Scottish folksong to the opening 'Rosina,' while 'Citronella Sue' has more of the spirit of an old-time American country dance, held, however, in decorous restraint. 'Nancibel,' on its part, is a portrait of a more lyrically disposed lady, and quite pleasingly so. The gem of the set is undoubtedly 'Swan On the Lake,' a definitely poetic mood-picture that could be used in a "relief" group of short pieces on a heavier program. 'Rosina' is now available also for string quartet and for string orchestra, while similar arrangements of the others are in preparation.

L.

## Véné Arranges Brahms's 'Gipsy Songs' for Women's Voices

Choral conductors should be grateful to Ruggero Véné for his splendid arrangements for three-part women's chorus with piano of six of Brahms's 'Gipsy Songs' ('Zigeunerlieder'), just issued by G. Ricordi & Co. Mr. Véné has done Nos. 3 to 8 and done them very skillfully. They are published with both English and German texts.

From the same publisher comes a part-song of charm by Carlette C. Thomas, called 'I Got Me Flowers,' for mixed voices, with soprano solo; for church use we have a 'Tantum Ergo' for unaccompanied mixed voices by Walter N. Waters. George W. Kemmer is represented by an eight-part arrangement for the same medium of the Negro spiritual, 'Go Down, Moses,' H. T. Burleigh by a particularly well made one of the spiritual, 'O Lord Have Mercy on Me.' There is a setting for chorus of mixed voices, soprano solo and organ by Paul S. Callaway of Spenser's 'An Hymn of Heavenly Love,' a striking example of trite thematic material executed with superior workmanship.

Frank La Forge's song, 'Sailors,' is issued in a capably made version for three-part women's voices and should have much success in its new form. A single unison voice issue is Hanna Van Vollenhoven's 'Hymn for Young People's Voices.'

A.

## Five Irish Art-Songs by Loeffler

The 'Five Irish Fantasies' for voice and orchestra or piano by Charles M. Loeffler, now published as a set by G. Schirmer, Inc., must command the profound admiration of musicians for both the craftsmanship of the late Alsatian-American composer and his imaginative use of the vehicle of the tonal language in creating the musical counterpart of a legend, either grave or gay, and projecting its essential spirit and mood. At the same time most singers will of necessity be deterred from

attempting to sing them by their formidable inherent difficulties.

The names of the songs are 'The Hosting of the Sidhe,' 'The Host of the Air,' 'The Fiddler of Dooney,' 'Ballad of the Foxhunter' and 'Caitilin ni Uallachain,' the first two dating from a quarter of a century ago, the others more recent. Four have poems by William Butler Yeats, the fifth is from the Gaelic of Heffernan the



Kaiden-Keystone  
Daniel Gregory Mason, Who Has Written 'Sentimental Sketches' for Trio

Blind; in every case the composer had the inspiration of a text of a quality to enkindle the imagination.

In most cases the accompaniments are almost more important than the vocal line, which too often encompasses a succession of intervals of a forbidding austerity. It may be that a certain bardic quality lies in that very characteristic, but the orchestral accompaniment would seem essential in every case to provide the saving color and dynamic emphasis, with the exception of 'The Fiddler of Dooney,' the most readily singable of them all; it has too long an instrumental preamble to be made sufficiently interesting on the piano. Perhaps as songs 'The Host of the Air' and 'The Ballad of the Foxhunter' rank next to it in relatively immediate appeal, while 'The Hosting of the Sidhe' has an excitingly descriptive accompaniment and the extended setting of the picturesque Celtic legend of 'Caitilin ni Uallachain' provides a dramatic climax to this group of elaborately developed and characteristically Loeffleresque art songs.

L.

## New Songs Show Admirable Qualities

Powell Weaver has a new song 'Prime' in the fall issues of the Galaxy Music Corporation, New York. It is an Amy Lowell poem, and has been set beautifully, with lots of imagination; its definite quality will appeal to only the finest of singers. It is

for high voice. There is distinction, too, in 'She Weeps Over Rahoon,' a song by Harold Triggs, to a James Joyce poem, in which the composer with comparatively classico-romantic means has constructed a very lovely piece. It is for medium or low voice.

To these admirable issues Sandor Hartmáti contributes one of the most felicitous expressions we have seen from him, 'Spring Night,' a setting of a poem by Stewart Ayers, fresh and lovely in melody, and pure in inflection. Here is a song that will please audiences and musicians alike! It is for high voice. Bruno Huhn's 'Hope' is a solid, straightforward Allegro maestoso in a mood similar to his song, 'Courage,' issued for high and low voices. The words are by Mabel Struble.

The Galaxy Music Corporation is sole agent for Elkin & Co., Ltd., London, which firm issues a new Cyril Scott song, 'Lady June,' for high voice, a charming fancy; Ivy V. Ayers's 'A Fairy Band Are We,' an Alfred Noyes setting of considerable attractiveness, Hubert Brown's fine 'Wil-lows for Weeping' and Mary Plumstead's 'A Wish,' the latter for low voice; the Brown song is issued for high and low. Also a very good ballad by Robert Eden, entitled 'I Held Her Hand,' issued for high and low. Mr. Eden is remembered for his very successful 'What's in the Air Today?', a ballad which has held its popularity unceasingly over the years.

## New Part Songs of Variety

For boys' voices, that is, two tenor parts and baritone, Harold Flammer, Inc., issues a version of B. Cecil Gates's 'Cornfield Melodies,' Sydney King Russell's attractive 'Roll Along, Cowboy' and a Wallingford Riegger arrangement of the chorus, 'We Sail the Ocean Blue' from Sullivan's 'Pinafore.' For two-part treble voices, Mr. Riegger has arranged tastefully Jacques Wolfe's 'Short'nin' Bread' and there is a new tune-ful bit, 'Hammer and Nails' by Florence Wickham. Both are with piano accompaniment.

Mr. Flammer has just as good new things for three-part women's voices, a field which ever demands fresh material. Here we find Schubert's 'Who Is Sylvia?' and Brahms's 'Lullaby and Good-Night'; for three-part mixed, soprano, alto and baritone, there is a good version of Wolfe's 'Short'nin' Bread.' The arrangements are all by Wallingford Riegger. So are those for mixed voices of Schubert's 'Who Is Sylvia?' and 'Hark! Hark! The Lark,' and the Mexican Folk Song, 'La Cucaracha.' Lily Strickland has a tuneful piece for the same combination, 'Dream-Clouds' and there is also a likable Choral Fantasy, this last for unaccompanied mixed voices, by Lewis Henry Horton, in feeling a *valse lente*, despite its 6/8 signature.

A.

## —Briefer Mention—

### For Orchestra

'The Dancer in the Patio,' 'Cotton-Land Sketches,' 'Desert Stars.' By Charles Repper. These are orchestral versions, made by the composer, each with a well-cued "piano-conductor." The parts are also cued throughout, so that the pieces may be played by large or small combinations. They have been published by the famous European music house of Cranz, with branches in Leipzig, Brussels and London. Mr. Repper's American publisher, Brashear Music Co., Boston, handles these orchestral versions, as well as the piano originals, for this country.

### Songs

'Tibbie Dunbar.' By H. Procter-Gregg. One of the most charming Robert Burns settings seen in a long while, individual, melodic, refined. Medium voice. 'Thou Art So Like a Flower' ('Du bist wie eine Blume'). By Reginald Knights. Difficult to understand why this was published; neither a good setting of the poem,

nor good music. (London: Stainer & Bell. New York: Galaxy.)

'I Miss You.' By Helene Hipkins. A very pleasing ballad, almost in the manner of a popular song of the day, which ought to have a radio future. (Boston Music.)

### Song Cycle

Wreath of Miniatures. By Nina Koshetz. A cycle of seven songs for high voice by the Russian singer, who has also written the poems in both her native language and in French. An English version by Mary Peltz is also included. Highly interesting examples of the art-song in advanced idiom. (Carl Fischer.)

### Part-Song

#### For Male Voices with Piano

'Memory.' By Parker Bailey. A first-class piece, written without regard for conventions, treating the male chorus with an individual touch. Not for old-fashioned choral conductors: they won't know what it's about! (Carl Fischer.)

### For Organ

Toccata und Fuge. By Joseph Ahrens. One of the best modern German works for the instrument, exhibiting a command of stunning counterpoint. Difficult, for concert use only. Dedicated to the noted German organist, Alfred Sittard. 'Ostinato grave.' By Kaspar Roeseling. Technically interesting, this composition finds a more limited response, because of its obvious intellectual preoccupation. (Schott.)

### For Band

Overture, Ariane. By Louis Boyer. A revision for American bands by Harold Bachman and Clifford P. Lillya of a French overture by a former *chef de musique* of the city of Angers. Spirited, melodious music, well scored.

Frontier. By J. L. Tallmadge. A striking tone picture of "the daring, the tragedy, the triumph and the romance of the life which the dauntless pioneers wrested from a formidable America." Unusually planned and individually executed. (Witmark.)

A.

## — New Music Received —

### Song Albums

'Vier Lieder aus Ostland.' By Georg Vollerthun, Op. 28. (Bote & Bock.)

### Part Songs

#### For Women's Voices

##### Two-Part with Piano

'The Miller's Song.' By Harry Brook (Oxford.) 'Changeable Blackbird.' 'Come Unto These Yellow Sands.' By E. Markham Lee. 'The Ship of Dreams.' By Alec Rowley. 'A Household Carol,' 'Ring, Bells, Ring!' By Joan Bennett. (Curwen.)

##### Three-Part with Piano

'The Lilacs Are in Bloom.' By Mildred Lund Tyson. Arr. by Bryceson Treharne. (Schirmer.)

#### For Unaccompanied Mixed Voices

##### Eight Part

'Dedication.' By Robert Franz. Arr. by Carl F. Mueller. 'Say Thou Lovest Me.' By Noble Cain. (Schirmer.)

#### For Mixed Voices with Piano

'Five English Pastorals.' By Alec Rowley. (Curwen.)

#### For Unaccompanied Male Voices

'The Volga Boatmen's Song.' Arr. by Yasha Davidoff. (Schirmer.) 'Serbian Cradle Song.' Arr. by Norman Stone. (Curwen.) 'Little Billee.' By Paul Edmonds. 'Annabel Lee.' By Hugh S. Robertson. (Curwen.)

#### For Male Voices with Piano

'The Road to the Sea.' By Stuart Young. (Curwen.)

### Anthems

#### For Unaccompanied Mixed Voices

'Lo, God Is Here!' By Carl F. Mueller. 'Open Our Eyes.' By Will C. Macfarlane. (Schirmer.)

#### For Mixed Voices and Organ

'All Hail the Power of Jesus' Name.' 'All My Hope on God Is Founded.' By Arthur Baynon. (Curwen.)

### For Guitar

'My Waltz,' 'Swingin' Tricks,' 'Guitar in Harmony.' By Frank Victor. (Carl Fischer.)

### For Violin and Piano

'Dark Eyes,' 'Two Guitars' (Russian Gipsy Folk Song). 'Londonderry Air,' 'The Old Re-frain,' 'Poem' (Fibich), 'Song of India' (Rimsky-Korsakoff). Simplified Arrangements by W. F. Ambrosio. (Carl Fischer.)

## Three Interesting Songs

by VICTOR HELY HUTCHINSON

THE JOLLY BEGGAR - - Medium

THE BEE'S SONG - - - Medium

THE SONG OF SOLDIERS - 2 keys

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Walter Mills, Baritone,  
Will Concertize Under  
Annie Friedberg's Banner



Miahkin  
Walter Mills, Baritone, Will Be Heard Under  
the Management of Annie Friedberg

Arrangements have been completed whereby Walter Mills, American baritone, will be heard in concert beginning January 1 under the management of Concert Direction Annie Friedberg. Mr. Mills has appeared in recital in New York and other music centres in this country, as well as in Europe and has won favor as an artist of splendid qualities. His repertoire is a large one, including the classic Italian, German Lieder and modern French, English and American songs.

#### Harriet Cohen Plans Activities After Recuperation from Operation

After her recovery from a recent surgical operation, Harriet Cohen, pianist, will tour England, Holland and Spain. Previously she was invited by the Soviet Government to broadcast from Moscow and Leningrad playing Soviet compositions, to which the composers were listening in, as well as English and Spanish music and works of Bach. During the summer Miss Cohen made a tour as soloist with orchestras in Norway, Sweden and Finland where she was warmly received. Last May she played her first concert of Soviet music in Great Britain.

## Speaking of Music on the Air—

If you are partial to symphonic music, you ought to be very, very happy this winter before your radio dials. In addition to the series already launched by the New York Philharmonic-Symphony, the Boston, Minneapolis and Rochester orchestras, the Cleveland, Kansas City and Pittsburgh forces now enter the lists. Cleveland, with Rodzinski conducting, begins a series of ten concerts on Dec. 17, over an NBC-WEAF network at 10:30 p.m. . . . The Kansas City Philharmonic under Krueger starts a list of eight on Dec. 18 over a Columbia chain. Pittsburgh plans are yet to be announced.

Hollywood's new NBC studios opened with a flourish on Dec. 7, with a brilliant program, part of it broadcast at 10:30 p.m., when many officials and radio stars participated. They do say that the new building is quite striking in appearance and completely up-to-date in equipment.

Chamber music continues to hold its own. One of the highlights of the fortnight was the playing of an unpublished trio by Debussy, the manuscript of which was given by Mme. Debussy to Maurice Dumesnil. Mr. Dumesnil collaborated with Alfred Pochon and Iwan D'Archambeau—an NBC Music Guild program of Nov. 27. . . . Lea Luboshutz, violinist, and Ralph Kirkpatrick, harpsichordist, were the artists in the Library of Congress musicale over WOR on Nov. 26. A week later, the Barrère-Salzedo-Britt Ensemble played—a charming program. The Barrère Woodwind Ensemble was heard on the NBC Music Guild on Dec. 4.

Vittorio Giannini conducted the American premiere of his cantata, 'Primavera,' over the NBC networks on Nov. 29, in the hour usually devoted to the Music Appreciation series. It was the young composer's radio debut. Sixteen singers and a chamber orchestra made up his ensemble.

Opportunities on the air for young people come along regularly these days. The seven winners of the MacDowell Club contest, Thomas Richner, Ann Steck, Sidney Schachter, Frederick Dvornich, Lois Bannerman, Renee Norton and Kempton Searle, were heard over an NBC-WEAF network on Dec. 7 in a varied program, with Cesare Sodero conducting a concert orchestra.

Luminous personalities flashed by in the fortnight's programs. Josephine Antoine, soprano of the Metropolitan, made her CBS debut in the Atwater Kent Hour of Dec. 5. Charles Hackett, tenor of the Metropolitan was in the same hour on

Nov. 28. This series will end on Dec. 12 with Reinald Werrenrath. . . . Edward Johnson was heard in an interview on the RCA Magic Key hour, and Susanne Fisher, soprano of the Metropolitan, sang on Nov. 28. . . . Nelson Eddy sang and Leopold Stokowski conducted an orchestra on the Nov. 28 program of 'To Arms for Peace.' . . . Harold Samuel, pianist, played Bach with Sascha Jacobsen, violinist, in the NBC Music Guild list of Dec. 2.

Rosa Ponselle and Nino Martini will sing in a special Red Cross program over WMCA on Dec. 14.

Abram Chasins, pianist, began a new series on an NBC-WEAF network on Nov. 30 at noon. . . . Frank Sheridan, pianist, was the soloist in the WOR Master Musicians series on Dec. 1. . . . and Elizabeth Gutman, soprano, was soloist with Philip James and the Little Symphony on the same station on Dec. 5.

### GENERAL MOTORS HOURS BRING BORI AND JERITZA

#### Noted Sopranos Are Soloists on Weekly Symphony Broadcasts Under Erno Rapee

Lucrezia Bori and Maria Jeritza, both sopranos of high rank and fame, were soloists under Erno Rapee with the General Motors Symphony on Nov. 24 and Dec. 1, respectively. Miss Bori, contributing chiefly operatic arias which she sings with distinction and intelligence, was heard in 'Ben venni non tardar,' from 'The Marriage of Figaro,' 'Mi chiamano Mimi,' from 'La Bohème,' and 'Un bel di vedremo,' from 'Madama Butterfly,' in addition to Valverde's 'Clavelitos,' and Ardit's 'Il Bacio.' Mr. Rapee conducted the orchestra brilliantly through such well-known repertoire works as the Overture to 'The Bartered Bride,' ballet music from 'Faust,' Grieg's 'Peer Gynt' Suite, No. 1, and the second movement of Tchaikovsky's Sixth Symphony.

Mme. Jeritza, who imparts a Viennese lyricism and moving dramatic quality to all of her interpretations, offered the arias 'Adieu, forêts,' from 'Jeanne d'Arc,' and 'Voi lo Sapete,' from 'Cavalleria Rusticana,' as well as the melodious 'Liebesleid,' of Kreisler, Lehar's 'Ich bin Verliebt,' and 'My Old Kentucky Home.' Mr. Rapee chose varied, melodious fare for his virtuoso orchestra on this occasion with the Prelude to 'Lohengrin,' the Polka from 'Schwanda,' an excerpt from 'Pagliacci' and the Overture to 'William Tell.'

#### Winifred Cecil Sings in Brahms 'Requiem'

Winifred Cecil, soprano, was especially engaged for the performances of Brahms's 'Requiem,' on Dec. 1, and Haydn's 'The Creation,' on Nov. 3 at the Church of the Ascension, Jessie Craig Adams, organist and choirmaster. Other soloists were Thomas L. Thomas, baritone, in the 'Requiem,' and George Rasely, tenor, and John Gurney, bass.

#### Dyson's 'Nebuchadnezzar' Given at First Presbyterian Church

'Nebuchadnezzar,' an oratorio by George Dyson, given at the recent Three Choirs Festival in Worcester, England, was presented for the first time in this country at the First Presbyterian Church on the evening of Nov. 24 under the conductorship of Dr. William C. Carl. Soloists were Rose Dirmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and Raoul Nadeau, baritone. Everett Tutchings was at the organ.

#### Georgia Graves to Give New York Recital

Georgia Graves, contralto, will give her first recital in New York, in the Town Hall on the afternoon of Dec. 29. Conrad Forsberg will be the accompanist.

## Marginalia

There's no reason why you should be kept in the dark any longer about what the next publication list of Witmark will contain. It won't be ready for distribution until January 1, but you'll want to know what to expect, anyway.

Well, we're going to have two swell Shakespearean songs by Daniel Gregory Mason—'A Sea Dirge and Take, O Take, Those Lips Away.' They're art songs of the very best sort—and to round out the group a third Mason song will be 'When First My Way to Fair I Took.' Poem by Mr. Housman.

That song Lawrence Tibbett sang a week or two ago is 'On the Nodaway Road,' written by Charles Bates and Johnny Mercer. We publish it, and are pretty proud of it because it's one of the few compositions that is jazz, but in art-song form.

You can get ready for Lincoln's birthday by learning that Dr. Walter Damrosch has a new piece called 'An Abraham Lincoln Song,' scored for full orchestra, chorus and solo baritone. The text is 'O Captain, My Captain,' by a Mr. Whitman.

Another Lincoln item is 'The Gettysburg Address,' set for full orchestra, chorus and solo baritone by Jacob Weinberg—a very impressive item. Words by a Mr. Lincoln.

The Mr. Walt Whitman mentioned above has also furnished the text for 'Dirge for Two Veterans,' scored for a cappella chorus by young Normand Lockwood. It's entirely modern, and is definitely not a piece for undergraduate glee clubs. If you're interested in modern a cappella music, then you'll want it.

Then there will be a nice item by this man Bach, who keeps popping up in our publication lists all the time. This time it's the 'Prelude XXII' from the W. T. Clavichord, scored for a cappella chorus by Walter Aschenbrenner. It's another unusual item for a cappella choruses who take their work seriously—and it's pretty fair music, too.

That Scherzo, for orchestra, solo flute and solo clarinet which the New York Chamber Music Society played a few weeks ago was written by G. Langenus—and is published by us. We will publish it three ways: (1) for solo instruments and orchestra; (2) for solo instruments and symphonic band; (3) for solo instruments and piano.

There'll be two other fine works for symphonic band—the 'Finale' to the Franck D-minor symphony; and 'Virena,' 1913. The 'Finale' is a transcription, of course, by James Gillette. 'Virena,' 1913 is an original work by Bainbridge Crist. It's full of wonderful waltz tunes.

Once again—all these publications will be issued on January 1. It just struck us that all you up-and-coming Musical America readers ought to have a little advance information about these works. Needless to say, I'll be glad to give you any more information you want, if you'll send me a postal card or drop me a note.

LYLE DOWLING

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# MARIA MULLER

## SEVITZKY PLAYERS BEGIN NEW SEASON

Philadelphia String Simfonieta  
Plays Classics and D'Indy  
Concerto with Trio

PHILADELPHIA, Dec. 5.—The Philadelphia String Simfonieta, Fabien Sevitzy founder and conductor, entered auspiciously on its tenth season on Nov. 20 in the Bellevue-Stratford ballroom which held a numerous audience, larger than any of recent years.

Mr. Sevitzy elected to give a program of pure music, mainly of serene quality which the group does so exquisitely, and for the first occasion in a long time did not introduce a single modernistic work. His selections were largely from the purely classical repertoire including, for first performances in Philadelphia, several arrangements for string orchestra of works hitherto well-known in other instrumental media.

Among them were the ever-lovely Overture to Gluck's 'Orpheus' (transcribed by W. C. Whittaker); Adagio e Gigue of Galuppi, and well-made transcriptions by Arkaday Dubensky of a Lully Gavotte and a Sarabande of Le Clair.

The most imposing number was the D'Indy Concerto with W. M. Kincaid, flute; Benjamin Gusikoff, cello, and Allan Farnham, piano, playing the solo instruments to a superb accompaniment by Mr. Sevitzy and the Simfonieta. 'Salt o' the Sea,' a suite for string orchestra by Norman Stutely, contemporary Briton, gave a resounding finale with its robustious handling of old English sea songs and cognate themes.

W. R. MURPHY

### McArthur Has Many Engagements

Among winter engagements for Edwin McArthur, accompanist and coach, will be the Jan. 20 Town Hall recital of Benjamin de Loache, Naumburg Prize winner in his debut; Jan. 26, with Ezio Pinza at his first Town Hall recital; Feb. 6 when he plays for Doris Doe, contralto of the Metropolitan Opera, and March 8 for Arthur Fear, both at the same hall. In January,



Fabien Sevitzy is in his Tenth Year as Conductor of the Simfonieta

February and March, he will be heard on tour with Kathryn Meisle, contralto of the Metropolitan Opera, and will also appear with Frederick Jagel, tenor of the Metropolitan, in his concerts throughout the season. Mr. McArthur has been associated with these two prominent American artists for five consecutive seasons. In addition he is booked for concerts with Chase Baromeo and Carlo Morelli.

### Flora Collins Fills Many European Engagements

LONDON, Dec. 1.—Flora Collins, mezzo-soprano, who has studied with Lillie Sang-Collins, New York voice teacher, won the unanimous approval of the press and ovations from a large audience in her Wigmore Hall recital on Nov. 12, for her exquisite interpretations of widely varied songs and for her excellent diction.

The singer has recently appeared in Edinburgh and Manchester, filled return engagements in Amsterdam and The Hague, and sung in a broadcast from Hilversum. Her next engagements were to be in Vienna and Brussels. After the first of the year, she will sing in Stockholm.

## PORTLAND SYMPHONY IN JUBILEE PROGRAM

Hoogstraten Conducts Brahms,  
Handel, Beethoven Works  
on Inaugural List

PORTLAND, Ore., Dec. 5.—The Portland Symphony inaugurated its silver jubilee on Nov. 18. Willem van Hoogstraten was welcomed by a standing audience at the opening of his eleventh season as conductor. Robert E. Millard, flutist, and B. L. Brown, bassoonist, are the only members of the original orchestra. This was founded for mutual musical benefit and the leaders were selected from its own group.

The program including Brahms's 'Academic Festival' Overture, Beethoven's Fifth Symphony, Handel's Concerto Grosso, No. 12 and 'When Johnny Comes Marching Home' by Harris.

José Cansino and Tonia de Aragon were presented by Reynolds-Jones, a new concert bureau at the Neighbors of Woodcraft hall on Nov. 2. Charming choreographic delineations won unstinted applause. Paul Robeson, with Lawrence Brown, accompanist, and Ralph Dobbs, assisting pianist, appeared at the auditorium on Nov. 11 under the direction of the Ruth Isherwood Art Bureau. Mr. Robeson's audience called for favorite extras and enthusiasm was not limited. Mr. Dobbs was recalled several times after his two groups.

### Portland Quartet Heard

The Portland Symphony String Quartet played at the Monday Musical Club tea given in honor of Willem van Hoogstraten and Bertha E. Tait, the first business manager of the Portland Symphony. Mrs. Tait reviewed the history of the early days of the orchestra. Velma Meredith, soprano; Robert Haffenden, pianist, and the Club's Chorus, led by Rose Coursen Reed, were heard in a musicale of the Allied Arts Club. Other recent events were a concert by Barbara Pittcock, soprano, with Margaret Notz Steinmetts at the piano, in the Neighbors of Woodcraft hall; a trio program by Edward Hurlimann, violinist; Michael Arenstein, cellist, and David Campbell, pianist, in the University Club chamber music series; a lecture-recital on the Sibelius opera 'King Christian' by Louise van Ogle, at the Ellison-White Conservatory; an organ recital by Pietro Yon at the auditorium, and a program of works by Oregon composers at a reception honoring Mr. Yon and J. L. Wallin, for many years the music critic of the Oregon Journal.

JOCELYN FOULKES

### GUY MAIER BUSY

Pianist, Teacher and WPA Official in  
Variety of Activities

Guy Maier, pianist, who lately was appointed regional director for the WPA Federal Music Project in Ohio, Michigan, Indiana and Kentucky, is carrying on his regular activities in teaching and concertizing in addition to his government charge.

Students from all parts of the country are enrolled this season under Mr. Maier, in Ann Arbor, Mich., and several prominent young artists, including Dalies Frantz, Phillip Nelson, Stanley Fletcher, Helen Haupt, Richard Johnson, Morton Sultan and John Kollen, appear at his weekly concert classes. Mr. Maier's concert engagements for November included two Musical Journeys (in a series of four) for the Woman's City Club of Detroit; two concerts for the Morning Musicals in

Syracuse, two appearances with Lee Pattison in Hartford and New York, and recitals in Poughkeepsie, La Grange, Ill., Davenport, Ia., and Albany.

He will teach again at the Juilliard Summer School next year, and has accepted the invitation of Bristow Hardin to conduct Music Study Week at Virginia Beach during the week of Aug. 16.

Mr. Frantz, for eight years a pupil of Mr. Maier, is engaged in a full concert season including appearances with the Chicago, Cleveland and Toronto orchestras, three recitals in Bermuda, and other engagements in New York, Chicago, Boston, Buffalo, Milwaukee, and forty other cities of the Middle West and South.

## CHAMBER MUSIC IN PHILADELPHIA LIST

Hutcheson, Salmond in Sonata  
List—Stringart Quartet  
Opens Its Season

PHILADELPHIA, Dec. 5.—Ernest Hutcheson, pianist and dean of the Juilliard School of Music of New York, as guest artist, and Felix Salmond, head of the cello department of the Curtis Institute of Music, collaborated on the opening program of the Curtis Institute's annual series of faculty artists' recitals on Nov. 27 in Casimir Hall which was crowded to capacity.

Their novel program encompassed the five sonatas for piano and cello of Beethoven: two of Op. 5, in F and G Minor, the two of Op. 102 in C and D, of the period that included the last piano sonatas, and the quartet in A, Op. 69, of the period that included the Third to Sixth symphonies and the Rasoumoffsky quartets. The last, the finest of the group, was the final number of the program, which earlier alternated with an early and a mid-period sonata. The performances were characterized by devoted sincerity and notable perceptive interpretation.

### Novelties Given by Quartet

The first concert of the third season of the Stringart Quartet was given on Nov. 27 in the Ethical Culture Auditorium. The personnel this year includes Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, cello, Messrs. Zawisza and Stad being newcomers. Conflict of concerts elsewhere permitted hearing only the two novelties and the last two movements of the opening number, the Mendelssohn Quartet in A, Op. 44, but the results were rewarding and indicative of a cohesive and cooperative group spirit in the ensemble. The Mendelssohn, for instance, was delivered straightforwardly and without yielding to temptation to undue sentimentalizing in the Andante espressivo.

Eight of Bartok's Forty-four Pieces for two violins were played for the first time in Philadelphia with Messrs. Zawisza and Cohn meeting their many difficulties of modernistic idiom successfully. It must be admitted that the general result was rather monotonous, owing to the character of the work. A suite for string quartet by Mme. Liubov Streicher had its American premiere and proved of moderate interest in content and inspiration but very hard in its demands of all the resources of the players, and at times on the ears of the audience. The final number was the Beethoven Quartet in C, Op. 59, No. 3.

W. R. MURPHY



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## CHICAGO CONCERTS VARIED IN APPEAL

### Ballet Russe Appears — Rachmaninoff, Crooks, Kocova and Local Artists Heard

CHICAGO, Dec. 5.—Col. W. de Basil's Ballet Russe appeared in a series of eleven performances of their standard repertoire in a week's engagement at the Auditorium Theatre from Nov. 24 to Dec. 1. The Chicago public, unusually responsive to dance attractions, filled the theatre for each showing and showered the brilliant troupe with enthusiastic acclaim.

The performance of Nov. 26 was included in the Northwestern University course of 'The History and Enjoyment of Music,' and Olin Downes, music critic of the New York Times, delivered an illuminating preliminary lecture on the history and development of the ballet, interspersing information with many entertaining anecdotes. Later he also offered comment on the individual ballets presented, with stress upon 'Schéhérazade.'

A great audience gathered at Orchestra Hall on Nov. 24 to hear Sergei Rachmaninoff's only piano recital of the season. The master gave memorable interpretations of Beethoven's C Minor Variations, Chopin's B Minor Sonata, and various smaller works, including several by himself.

#### Richard Crooks Hailed

Richard Crooks stirred his large audience at the Auditorium on Nov. 22, with singing of persuasive tonal beauty, deep feeling, and admirable style. The event was a benefit concert for La Rabida Sanitarium. Frederick Schauwecker was an invaluable accompanist.

Mila Kocova, Czech soprano recently heard with the City Opera, was presented in a recital at the Studebaker Theatre on Nov. 24 under the auspices of Lyra Singing Society, which also added several choral works to the program. Mme. Kocova is a Lieder singer of great distinction. In fact, the impression at this program was better than that at her operatic debut, the

intimacy of the recital hall being decidedly congenial to her abilities.

Malcolm Rowles made his pianistic debut in a recital at Curtiss Hall on Nov. 18. His program was varied and he revealed in its interpretation a scholarly, analytical attitude, marked musical sensitiveness, and a tone of admirable smoothness and flexibility.

The Chicago Artists Association held a reception in Curtiss Hall on Nov. 19 to honor the new president, Harriet Case. A program was given by Doriss Wittich, pianist; Arthur Kraft, tenor; Lucile Turner Parkhill, violinist, and May Barron, mezzo-soprano.

Miriam Winslow and her dancers were seen in recital at the Studebaker Theatre on Nov. 24. The Joseffer String Quartet gave the second of a series of eight chamber musicales in the Fine Arts Building on Nov. 24.

A concert in memory of the late Hadley Outland was given by a number of his students on Nov. 21. The participants included Helen Outland Spadoni, pianist; Sonia Sharnova, contralto; Norman Cordon, bass; William Ross, tenor, and Giacomo Spadoni, accompanist.

Anne Faulkner Oberndorfer revived what was twenty-five years ago a popular observance, when she gave a lecture on 'The Instruments of the Orchestra,' before a large audience at Orchestra Hall on November 29. Mrs. Oberndorfer presented her subject in an engaging manner and was assisted by first desk players of the Chicago Symphony in illustrating the characteristic capacities of each instrument.

ALBERT GOLDBERG

### 'DAYS OF DE BÉRIOT'

#### New Album of Violin Music Published by Harcourt, Brace and Company

'The Days of de Bériot' is the title of a new volume in 'The Violinist's Music Shelf,' selected and edited by Albert E. Wier and published by Harcourt, Brace and Co., New York. Dr. Wier has this time assembled fifty-four compositions by French, German, Russian, Bohemian, Danish, Polish and Austrian composers who flourished between the dates 1781 and 1810.

Not all the works are original violin compositions, though the larger number comes under this classification. Charles De Bériot, the great Belgian violinist-composer, whose concertos are still part of the training of violin students is represented by his Air Varié, Op. 12, No. 6 and his 'Réveuse,' Op. 118. Other violinist-composers are Ferdinand David, with his Impromptu, Op. 24, No. 9, Introduction and Caprice, and 'Romance,' Op. 28, No. 4; the great Habeneck with an Allegro Maestoso; Karl Lipinski with the Adagio from his once widely played 'Concerto Militaire,' and Louis Maurer with two short pieces, 'Myrtle' and 'Poppy-Rose,' Op. 84, the same Maurer who wrote that brilliant 'Concertante' for four violins and orchestra.

The history of the violin is, so to speak, reviewed in this volume; for there is in it also an Andante and Rondo by Josef Mayseder and the Larghetto from Ferdinand Ries's Concerto in E Minor. Dr. Wier has included, too, the Andante from Mendelssohn's Concerto, as well as transcriptions of three of his 'Songs Without Words.' The other composers in the volume are Berlioz, Burgmüller, Glinka, J. P. E. Hartman, Leopold Jansa, Franz Lachner, Meyerbeer, Molique, Onslow, Reber, Franz Schubert and François Schubert, the composer of the popular 'The Bee' and famed in Dresden in his day as

## Cadman Appears with Quartet in Own Works



Charles Wakefield Cadman (Left) and Dr. James H. Spencer, Director of Adrian College Music Department, Meet During Mr. Cadman's Adrian Engagement

violinist and composer, Johann Strauss, Sr. and Weber.

Dr. Wier has edited these violin works in admirable style and has bowed and fingered the violin parts thoroughly. There are photographs of the composers and informing notes on them and the compositions included at the beginning of the violin part of every composer's contribution. Here is a volume that violinists, both amateurs and professionals, will enjoy adding to their library.

A. W. K.

Rene Le Roy, French flutist, and Pierre Jamet, French harpist, will make a short tour through Canada early in January. They will be heard in joint concerts in Ottawa, Montreal and Quebec.

### Composer and Vocalists Give Program of Old and New Compositions at Adrian, Mich., College

ADRIAN, MICH., Dec. 10.—Adrian enjoyed a rare treat today when Charles Wakefield Cadman and his quartet appeared in a morning musicale in Downs Hall, under the auspices of the Adrian College Music Department, Dr. James H. Spencer, director. Not only the college but the surrounding community surprised Mr. Cadman by turning out before nine in the morning, packing the hall.

The quartet consisted of Robert Long, tenor; Helen Bickerton, soprano; Constance Eberhart, contralto, and Raymond Koch, baritone. Mr. Cadman was at the piano throughout the entire program which comprised his own works, new and old. 'The Spirit of Spring' was the opening quartet number, followed by 'Song of Joy' and 'I Hear a Thrush at Eve,' by Mr. Long.

Mr. Cadman played two of his new piano works: 'The First Snow,' and 'Evening in the Ozarks.' Another new song, 'Sleep Is a Lovely Forest,' with words by Edward Lockton, was given by Miss Bickerton, who also sang 'From the Land of the Sky Blue Waters.'

'Rainbow Path of Song,' another new song, was given by Mr. Koch, who won applause for his dramatic singing of 'Ladies of the Harem,' from the song cycle, 'White Enchantment.' Mr. Cadman talked informally on American Indian music, illustrating points with his Indian flute and also with 'The Wolf Dance' at the piano. Miss Eberhart, whose mother was Mr. Cadman's librettist in many works, sang the 'Spring Song of the Robin Woman' from 'Shanewis.' The final quartet was the opening chorus of 'White Enchantment.' H. M. C.

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## Edward Rechlin Returns to New York Activities After Recitals in Europe



White  
Edward Rechlin, American Organist, Who Has Returned After a Concert Tour in Germany and Holland

After spending four months abroad, during which time he made a number of appearances in recital in Holland and Germany, Edward Rechlin, American organist, has returned to New York and resumed his activities here. This season he made his first appearance in Holland, playing in The Hague at the Groote Kerk and in Amsterdam at the hall of the Concertgebouw, famed for Willem Mengelberg and Holland's finest symphony orchestra. As is his custom Mr. Rechlin devoted his programs entirely to the music of Bach and his contemporaries, and was received with great favor.

In Germany he had the privilege during the Bach centenary year of playing a recital in Eisenach at the St. Georgskirche, where Bach was baptized and where a number of generations of Bachs served as organists. He was also heard in a recital broadcast from Munich.

During the spring of 1936, he will concertize in this country, going abroad in the summer for another tour, which will take him to several countries in which he has not yet been heard.

## MILWAUKEE CONCERT LISTS ARE CROWDED

### San Carlo Opera Forces in Nine Performances—Chicago Men Give Two Programs

MILWAUKEE, Dec. 5.—Leading off a crowded November calendar was Querin Deuster's piano recital in the Athenaeum before a packed house. Mr. Deuster, who made his debut as soloist with the Chicago Symphony last spring, proved himself an artist of first rank, playing a difficult and varied program with all the authority and sensitiveness of an established pianist. He is a product of the skill of Howard Wells, well-known teacher, and writer on pianist problems.

Immediately following this event came nine performances by the San Carlo Opera Company in the Pabst Theatre, which was sold out for every one. Outstanding among the cast were Goeta Ljungberg, who gave distinguished performances as Elsa in 'Lohengrin' and Elisabeth in 'Tannhäuser,' and Hizi Koyke, whose interpretation of the title role in 'Madama Butterfly' was replete with understanding and whose singing was a delight.

Bianca Soyoya, Dimitri Onofrei, Dreda Aves, Harold Kravitt, Aroldo Lindi, Ina Bourskaya, Rolf Gerard, Stefan Kozackovitch, Lucille Meusel and Pasquale Ferrara, were all notable for excellent work, under the capable baton of Carlo Peroni.

#### Russian Singers Applauded

The Moscow Cathedral Choir opened the Civic Concert Association's series in the Oriental Theatre before an audience which filled the house. The choir was cordially received for its exquisite singing albeit the program was keyed almost exclusively to delicate and mezza-voce numbers. Alfano, the director; Zaporozetz, the fine bass, and Mme. Pavlenko, were enthusiastically applauded.

The program of Paul Robeson, whose concert in the main hall of Milwaukee Auditorium was attended by nearly 5,000 persons, was received with such rapturous applause as to greatly lengthen the program. As usual, the spirituals created a furor.

The concert was under the manage-

ment of Harry Sanders, a recently established concert manager here, who is planning a number of interesting events for later in the season.

The second and third of the Chicago Symphony series on alternate Monday nights in the Pabst Theatre, were outstanding events. Mr. Stock gave a superb reading of the Tchaikovsky Fifth Symphony. His is a youthfulness of spirit that lightens and revivifies the most familiar works no matter how often he elects to present them. The third concert, which featured the Brahms First Symphony, was splendidly conducted by Eric De Lamar, associate conductor, Mr. Stock having been persuaded to take a day off before plunging into the series of four consecutive performances of 'Tristan and Isolde' in concert form. His transcription of the score was a triumph of musicianship and the whole performance

a tour de force both by singers and orchestra.

Winifred Christie, with the Moör double keyboard piano, gave much pleasure to a good-sized audience which later accepted an invitation to come upon the stage and investigate the working of the mechanism which produced such unusual results. The concert was one of the events in the Music Lovers course sponsored by the Arion Musical Club, in the Pabst Theatre.

Word has been received that Artur Rodzinski, is to present the first two movements of Carl Eppert's 'Symphony of the City,' on two of the regular programs of the Cleveland Orchestra on Dec. 5 and 7—another honor for the Milwaukee composer. The second young artists concert sponsored by the Society of Musical Arts, was given in the Athenaeum by Elizabeth Heimrl, pianist, and Elizabeth Grabow, violinist. Both young women received a gratifying reception.

CATHERINE PANNILL MEAD

## RECITALS LAUNCH SEATTLE SCHEDULE

### Schipa and Meisle Open Concert Series—Symphony Has Busy Calendar

SEATTLE, Dec. 5. — Seattle's most pretentious music season opened with two artists from the Cecilia Schultz concert series, Tito Schipa, tenor, with Renato Bellini at the piano, singing on Oct. 8, and Kathryn Meisle, contralto, assisted by Lester Hodges, accompanist, appearing on Oct. 21, both heard by large audiences.

With its largest number of local concerts and a three-week tour in Washington, Idaho, Montana and Utah the Seattle Symphony under the direction of Basil Cameron inaugurated its 1935-1936 season on Oct. 28 at the Metropolitan Theatre in a most impressive social whirl demonstrating its technical and interpretative skill in a program of highly contrasted music, including the Beethoven Symphony No. 1, Tchaikovsky's 'Francesca da Rimini,' Saint-Saëns's 'Algerian' Suite and a group of dances of Carl Paige Wood, Seattle composer and member of faculty, University of Washington.

#### Young Artists Win Appearances

Winners in the young artists' competition, held under the auspices of the Seattle Symphony Society with the privilege of playing with the orchestra and additional \$50 prize, were Irene Nygard, pianist, and George Johnson (Tacoma), violinist; both booked to play in November.

The concert of Kazuko Tajitsu, thirteen-year-old Japanese violinist, who played a three-concerto program (Mendelssohn, Tchaikovsky and Paganini) with the accompaniment of the Engberg Orchestra, directed by Mme. Davenport Engberg, Oct. 25, was a distinct achievement for so young an artist. Miss Tajitsu is booked for a tour of Japan, playing with the Tokyo Symphony in November.

The Cornish School began its schedule of events with the Meremblum String Quartet and Stephen Baloch, pianist, featuring the Brahms Quartet in C Minor and the Schumann Piano Quintet in E Flat. Lenore Ward,

violinist, and Dorothea Hopper Jackson, pianist, both members of Cornish faculty, were presented in a Handel Sonata and a Glazounoff Concerto on Oct. 18.

#### Recitals and Club Lists

Important individual recital events included a joint program by Helen Fenton Hopper, violinist, and John Hopper, pianist on Oct. 30; at the University, Iris Canfield, cellist, and Helen Louise Oles, pianist, playing the Valentini Sonata X, Dvorak's Concerto in B Minor, De Falla's Suite 'Populaire Espagnole' and other moderns on Oct. 13, and Harold Heermans in an organ recital.

Seattle's many musical clubs are under way with programs having a decidedly educational slant. The Sunset Club presented Margaret Moss Hemion, soprano, and Helen Louise Oles, pianist, in its 147th musicale on Oct. 16. 'Dances Symphoniques' by Juva Marconi, Italian Ballerina, and the Seattle Symphony, under Mr. Cameron, were among the month's offerings.

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## New York Concerts

(Continued from page 22)

## Yvonne Georgi Dances

Yvonne Georgi, who has formerly appeared with Harald Kreutzberg, returned after an absence of several years, to the New York dance recital stage on the evening of Dec. 1 in the first of two programs at the Guild Theatre. Among Miss Georgi's offerings a suite of four dances 'Girls Dancing,' subtitled 'In the Sun,' 'At Play,' 'In A Garden,' and 'Peasant Girl' markedly caught the fancy of her audience, and her tragic embodiment of 'Electra,' an 'Habanera Sombre' and Debussy's 'Ce qu'a vu le vent de l'ouest' won approbation.

A suite by Corelli began the list, which included also a 'Minuetto' to music by Bizet, a waltz to music by Reger and another dramatic characterization, 'Penthesilea, Queen of the Amazons.' The assisting pianist was Louis Horst.

RAMON RUIZ, pianist. FREDERICK BULDRINI, violinist. Marcel Hansotte, accompanist. Barbizon, Nov. 28, evening. Piano works by Galuppi, Beethoven, Chopin, Rachmaninoff and Daquin. Compositions for the violin by Pugnani-Kreisler, Sarasate and others.

GENE SLINGERMAN, pianist. Barbizon, Dec. 1, evening. Two Scarlatti Sonatas, a Beethoven Sonata, Op. 81-a ('Les Adieux'), two Paganini-Liszt Etudes, Rhapsody by Dohnányi and other works.

## Ann Steck, Contest Winner, Appears at MacDowell Club

A large assemblage gathered at the MacDowell Club on the evening of Nov. 25 to hear Ann Steck, soprano, one of this year's winners of the MacDowell Club young artists' contest. In good voice and disclosing amply the qualities which won her this appearance, Miss Steck sang compositions by Handel, Benedict, Marx, Brahms, Strauss, Debussy, Chaminade and Moreau as well as a group in English by Mrs. H. H. A. Beach, Edward MacDowell and two songs, 'Daybreak,' and 'My Heart Is a Lute' by Meta Schumann. Miss Steck's teacher, who contributed highly satisfactory accompaniments throughout the program.

## Yella Pessl and Ann Dick in Bach Program

Yella Pessl, harpsichordist, and Ann Dick, soprano, appeared in the first of two concerts of vocal and instrumental chamber music at the David Mannes Music School on the evening of Nov. 24. The program, devoted to Bach, included the Concerto in F Minor for harpsichord and string ensemble, the 'Italian' Concerto and the 'Wedding' Cantata, No. 202, for soprano, oboe, violin, 'cello, string ensemble and harpsichord.

Assisting artists were Mitchell Miller, oboe; Elsie Werth and Edgar Williams, violins; David Dawson, viola; Jean Schneider, 'cello, and William Porello, double bass.

## Mme. Hoffmann-Behrendt Plays Complete Schönberg Piano Works

Lydia Hoffmann-Behrendt, well-known abroad as an interpreter of such moderns as Hindemith, Toch and Schönberg, offered a program of the complete piano works of the latter at the New School for Social Research on the evening of Dec. 1 and also at the New York College of Music, of which she is a faculty member, on the previous evening. With illuminating

interpretative remarks and excellent pianism, Mme. Hoffmann-Behrendt played the Three Piano Pieces, Op. 11; Six Little Piano Pieces, Op. 19; Five Piano Pieces, Op. 23; Suite, Op. 25, and Klavierstück, Op. 33 which mark in progressive order the development of the special Schönberg creative system.

## Eisler Music for Play, 'Mother'

Hanns Eisler, German expatriate and pupil of Arnold Schönberg, made a two-piano arrangement of his orchestral score for the play 'Mother,' which opened on Nov. 19 at the Civic Repertory Theatre under the auspices of the Theatre Union, Inc. Jerome Moross, music director, and Alex North were at the two pianos.

The score (consisting of choruses and one or two solos) is straightforward and direct and its outstanding characteristic is a rhythmic vitality. The most effective chorus, due as much to the words as to the music, is 'The Whole Loaf.' The play, by Brecht, is based upon the novel of the same name by Maxim Gorki.

## Perolé Quartet Opens Series at Grand Street Playhouse

The Perolé String Quartet gave on the evening of Oct. 20, the first of a series of eight concerts at the Playhouse, sponsored by the music school of the Henry Street Settlement. This series will include concerts by faculty members of the music school as well as outstanding guest artists. Joseph Coleman, first violinist of the Perolé Quartet, has recently joined the faculty of the school. Other members of the quartet are Max Hollander, second violin; Lillian Fuchs, viola, and Julian Kahn, 'cello. The program included the César Franck Quartet; Pastorale by Ernest Bloch and Beethoven's Quartet, Op. 74.

The second recital in the series was given by Lydia Hoffmann-Behrendt, faculty member, on the evening of Oct. 27, with analytical comments by Grace Spofford.

Karl Kraeuter, violinist; Phyllis Kraeuter, 'cellist, and Aurelio Giorni, pianist, members of the faculty of the music school of the Henry Street Settlement gave 'An Evening with Beethoven' in the Playhouse on Nov. 24. The program, which was excellently presented by all three artists, included the Sonata in D for Violin and Piano, the Sonata in A for 'Cello and Piano and the Piano Trio in E.

## Orchestral Concerts

(Continued from page 12)

spontaneous applause of the Sunday afternoon audience. Mr. Klemperer again disclosed a sympathetic approach to the coloristic writing of Ravel—by no means common to the conductors of Central Europe for whom Beethoven and Brahms are the regular stock in trade. The Handel suite, as condensed and re-scored by Sir Hamilton Harty, achieved a particularly spirited performance.

## Friskin Plays in Juilliard Series

The second concert of the Beethoven Cycle at the Juilliard School of Music was given on the evening of Nov. 22 under the baton of Albert Stoessel, with James Friskin, pianist, as soloist. The orchestra of the school gave a good account of itself under Mr. Stoessel's able conductorship, offering the 'Egmont' Overture and the 'Eroica' Symphony besides accompanying Mr. Friskin in the B Flat Concerto. Mr. Friskin's playing of the concerto was highly satisfactory and won him loud appreciation from the large audience.

## LORAND GROUP HEARD IN DANCES OF MANY NATIONS

## Hungarian Orchestra under Woman Conductor Gives Novel Program in Carnegie Hall

Garbed in brilliant red, tossing a head of gleaming black hair to the promptings of the rhythms, and flashing sharp, business-like glances alternately to her musicians and to her audience, Edith Lorand led her Hungarian Orchestra, *con energico*, through a program devoted largely to the dance music of Central Europe in Carnegie Hall on the evening of Nov. 24.

Playing the principal violin parts, and playing them very well, while she conducted, Miss Lorand traversed a comprehensive repertoire comprising the Symphony 'Le Midi' of Haydn, a group of familiar classical dance movements by Rameau, Mozart, Gossec, Beethoven and Chopin, including the Scherzo from Mendelssohn's 'A Midsummer Night's Dream'; national dances by Grieg, Granados and Borodin; Hungarian Dances by Hubay, Weiner and Miss Lorand herself, and a concluding group of Viennese dances by Johann Strauss featuring 'The Beautiful Blue Danube.'

The small size of the ensemble necessitated considerable doubling in instruments on the part of several of the players, and in Miss Lorand's potpourri of



Edith Lorand, Who Led Her Hungarian Orchestra in Its New York Debut

ancient native melodies one of the musicians took up a Tarogato, an instrument used in seventeenth century Hungary. A guitar also figured. Miss Lorand assumed, throughout, the role of soloist as well as conductor, even in the Haydn Symphony, lifting the particular violin strains she chose to play to unaccustomed prominence.

## Works of Haubiel Widely Heard

December activities of Charles Haubiel, composer and pianist, included lecture recitals at Chicago University on the 5th and at the Colony Club, Detroit, on the 8th. On the 5th and 6th the Chicago Symphony gave the premiere of his 'Ritratti Caratteristici.' A teaching demonstration recital, utilizing his own works, was planned for the Detroit Musicians' League on the 10th. A Paramount News Educational short has lately been completed by Mr. Haubiel, in which he plays his Variations on 'Suwannee River' in the styles of the great masters. New Haubiel songs were sung recently by Charlotte Ryan at the Midston Club and by Grace Yerbery at her studio musicale in Brooklyn, and on

Dec. 12 Wright-Howells, duo pianists, will play the Menuet from his Suite Passecaille over a CBS network.

## Elsa Moeglé Assists Michael Strange

Harp solos by Elsa Moeglé and delicately fashioned harp accompaniments for many of the readings gave a musical character to the program presented in the Town Hall on Nov. 20 by Michael Strange, poet, playwright and actress. Miss Strange, former wife of John Barrymore, presented her readings informally, book in hand. They covered a wide range of authors, but did not exclude her own writings. Miss Moeglé played many transcriptions as well as music composed for the harp. Composers represented included Brahms, Rubinstein, Cyril Scott, Albeniz, Schuetz, Corelli, Debussy, Pierné, Tournier, Grandjany, Zabel and Salzedo.

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## MINNEAPOLIS FORCES GIVE RUSSIAN LIST

### Rachmaninoff Soloist in Own Rhapsody with Symphony Led by Ormandy

MINNEAPOLIS, Dec. 5.—The appearance here of Serge Rachmaninoff with the Minneapolis Symphony was in all ways a triumph and the outstanding musical event of the season thus far. The composer chose his recently composed Rhapsody on a Theme of Paganini and made of it a virtuoso exhibition of exceptional brilliancy.

The gaunt Russian shows no signs of decreasing ability or ingenuity, either in his music or his playing. Though the Rhapsody has not the depth nor the organization of his symphonies and concerti, it does exude the peculiar Rachmaninoff magic and magnetism. The language is familiar, but it approaches an almost Lisztian wizardry in its arabesque and bravura, its gusto, rhythmic vitality and rich coloring.

Eugene Ormandy gave the work a superb accompaniment, and rarely in local music history have contributing artist and orchestra sung forth as a better integrated unit. The music itself is immensely effective, a showpiece perhaps, but one into which the composer has poured his vast fund of scholarship and leaping fancy. Fantasy and philosophy, intellect and dazzling tone—these all were present.

In honor of Rachmaninoff, the program was all-Russian, offering Liadoff's Eight Russian folksongs, Stravinsky's music from 'L'Oiseau de Feu,' and Ravel's arrangement of Moussorgsky's 'Pictures at an Exhibition.' This last was a triumph hardly less effective than the Rachmaninoff Rhapsody, and it was lifted to spectacular heights. The read-

## MIAMI UNIVERSITY SYMPHONY PLANS NEW SERIES

CORAL GABLES, FLA., Dec. 5.—The University of Miami Symphony, Arnold Volpe, conductor, plans a series of six Monday evening concerts, the first to be given on Jan. 13, with Mischa Elman, violinist, as soloist. The series continues as follows: on Feb. 3 with Abram Chasins, as guest artist; on Feb. 24 with the Westminster Choir, Dr. J. F. Williamson, conductor, assisting; on March 16 with Josef Lhevinne, pianist; on April 6 with Hannah Asher, pianist, and on April 27 with Gabriel Szitas, violinist.

The University of Miami Symphonic Band, Walter Sheaffer, conductor, will also give six concerts on the following dates: Jan. 20, Feb. 10, March 2 and 23, April 13 and May 4. The artists for the latter events are, in order, Helen Flanagan, soprano; Charles Staltman, flutist; Percy Grainger, pianist; Sam Head, trombonist; Evelyn Plagman Jones, pianist, and the University Chorus.

ing was given an amplitude and grandeur which did not neglect detail or finish.

The previous Friday concert, all-orchestral, offered the first performance in several years of Strauss's 'Don Quixote,' the Haydn 'Clock' Symphony and the Bach Passacaglia and Fugue in C Minor, orchestrated by Herman Boesensroth, orchestra member and librarian.

The 'Don Quixote' was given an interpretation of great finesse, balance and cumulative power, and probably the work has never achieved a greater clarity in local concert halls. The solo roles were taken by Harold Ayres, first violinist, and Frank Miller, the new 'cello principal.

The latter, incidentally, is an acqui-



Mishkin  
Arnold Volpe, Conductor of the Miami University Symphony

sition of the orchestra, and in both the Strauss work and the Saint-Saëns A Minor Concerto, in which latter he made his debut at the first "pop" concert, he made a deep impression by his complete authority in interpretation, his clearcut technique and his abundant skill as both solo and ensemble artist.

The second "pop" gave us the Tchaikovsky Fifth Symphony and an assortment of shorter works which attracted a vast throng lured by the lower ticket prices in effect this year. The Tchaikovsky was an eloquent and stirring piece of business and drew many bows of acknowledgement from Mr. Ormandy and his men.

Lawrence Tibbett opened the University Artists series at Northrop Auditorium with a capacity house, and Chase Baromeo recently appeared successfully before the Schubert Club in St. Paul. Another diversion was the single appearance here of Ted Shawn and his men dancers, who also attracted a packed house. JOHN K. SHERMAN

### League of Composers Opens Thirteenth Season with Kurt Weill Evening

As the opening event of its thirteenth season, the League of Composers has arranged a reception and musicale in honor of Kurt Weill, modernist composer now in America, on Dec. 17 at the Cosmopolitan Club. The League is also preparing a stage program for the Metropolitan Opera House in April, a Town Hall concert of modern orchestral works in January, and a series of other concerts, recitals and broadcasts. Excerpts from four of his best known operas have been arranged by Mr. Weill for piano and vocal presentation on this occasion by Lotte Lenja (Mrs. Weill), chanteuse, a chorus and assisting artists.

### Hazel Griggs Gives Piano Concerts for Children to Lead to Appreciation

First given as an experiment several years ago, concerts of piano music for children are now a regular part of the activity of Hazel Griggs. Believing that the beginner cannot learn to follow complicated music until he has learned to follow a simple melodic line of one instrument, Miss Griggs has built her programs of small compositions which children can enjoy, understand and even play themselves. Poems and stories calculated to bridge the gap between known things of childhood and abstract and concrete expression in music are interspersed with the programs.

## LOS ANGELES HEARS HOLIDAY PROGRAMS

### Rethberg Appears with Philharmonic under Baton of Pierre Monteux

LOS ANGELES, Dec. 5.—A capacity holiday audience heard the Philharmonic under Pierre Monteux, with Elisabeth Rethberg as soloist, on Thanksgiving night and the following afternoon. The visiting French conductor is growing in popularity by leaps and bounds and is impressing his personality upon the work of the orchestra.

Handel's Concerto Grosso No. 5, in D for string orchestra, was the opening number and was played with fine appreciation of classic line. The solo parts were played by Sylvain Noack, concertmaster; Henry Svedrofsky, Emile Ferir and Ilya Bronson. Strauss's colorful 'Till Eulenspiegel' was beautifully played, but the best showing of the musicians was made in D'Indy's Symphonic Variations, 'Istar.' Not in many months have the strings been heard to better advantage, especially, in the melodic unison passage. The Dances from de Falla's 'The Three Corners of Hat' concluded the orchestral part of the program.

Mme. Rethberg is one of the most popular singers who visits the coast, and her appearance on the stage was signal for a prolonged demonstration. Not often are the arias which she sang, heard in concert. On this occasion, the exception proved the rule, for Leonore's dramatic scene and air from Beethoven's 'Fidelio,' and 'Ocean, Thou Mighty Monster,' from Weber's 'Oberon,' are among the greatest works of their type.

Emily Hardy, San Francisco soprano, sang coloratura arias in the orchestral concert the preceding Saturday night. HAL D. CRAIN

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## Philip Frank Returns from Europe and Makes Wide Tour of 29 Cities in the South



Philip Frank, Who Has Returned from Europe, Where He Gave Concerts in Several Cities

After his return in October from Europe, where he played in London as one of the group chosen to give two special concerts of American music, and where he was heard in recital in a number of continental cities, Philip Frank, violinist, immediately began an extensive tour. Twenty-nine southern engagements in as many days composed his schedule, with a return engagement in Montgomery, Ala.

Early in January, Mr. Frank will begin another tour, appearing in Greenwich, Conn., on the 10th and later in Troy, N. Y. On Jan. 25 he will be soloist with the Cincinnati Symphony under Goossens, playing Lalo's 'Symphonie Espagnole.' A few days later he will be heard in an NBC Music Guild broadcast.

The radio station in Turin recently broadcast a performance of Strauss's 'Der Rosenkavalier' under the baton of Tullio Serafin.

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## Detroit Symphony and Opera Groups Present 'Tosca'

(Continued from page 3)

sang her part in a straightforward manner, paying attention, too, to important details.

George Dubrovsky, guest artist with the Art of Musical Russia, Inc., was an impressive appearing Scarpia. His voice is small, however, and there were times when his singing was barely audible. Edward Molitore was brilliant as Mario, a role that has brought him much acclaim. Molitore is a dependable performer and his first and third act arias provided some of the evening's best singing.

### Orchestra Plans Important Part

Nino Ruisi made an acceptable Cesar and the efforts of Vittorio Trevisan, as the Sacristan, constituted one of the best minor characterizations of the opera. Giuseppe Cavadore was an especially sinister Spoletta. Fred Fox was Sciarone, Edward Minke was the Jailer and Lucille Kreger the Shepherd's Voice. Miss di Leo, Ruisi, Dubrovsky, Trevisan and Cavadore appeared under symphony-opera auspices for the first time.

The Detroit Symphony in the pit was responsible as much as any one factor in making 'Tosca' the success it was. Not support of the sort it furnished, almost only did it play faultless accompaniment,



Detroit Free Press

Principals in the Detroit Production of 'Tosca' Were (Left to Right) Edward Molitore; Serafina di Leo, Who Made Her American Debut; Wilfred Pelletier, Conductor; George Dubrovsky and Vittorio Trevisan

but it succeeded in maintaining the score on a high artistic level. With orchestral any opera would be certain of success.

The sets, costumes and choruses, although undistinguished, were satisfactory.  
HERMAN WISE

## GOLDSCHMANN CONDUCTS PHILADELPHIANS

### Stokowski Conducts Following Program Continuing the Bach-Wagner Cycle — Mark Twain Centenary Observed — Italo-American Philharmonic in First Concert of Season

PHILADELPHIA, Dec. 5.—Vladimir Golschmann, who made his first conductorial appearance in Philadelphia at the Philadelphia Orchestra concerts of Nov. 23-24, offered the following program:

Overture to 'Der Freischütz'.....Weber  
Symphony No. 2 in D.....Brahms  
'Till Eulenspiegel'.....Strauss  
'Gymnopédies'.....Satie  
'La Valse'.....Ravel

Mr. Golschmann made an instantly favorable impression, thanks to his graceful platform manner, his assured and direct beat and the intellectual quality of his interpretations. They were not, however, exclusively cerebral as witness the warmly emotional mood of the slow movement of the symphony, the rollicking burlesque flavor of the Strauss works, which had one of the best representations in years in Philadelphia, and the fanciful rhythmic images evoked by the Ravel apotheosis of the waltz. The intellectual quality was most noticeable in the rarely heard classically inspired compositions of the musical playboy, Satie, for once turned to stately and solemn issues.

Mr. Stokowski returned on Nov. 29-30 and Dec. 3 for the third of his Bach-Wagner cycle offering:

Brandenburg Concerto No. 5 in D...Bach  
Adagio from Toccata and Fugue for Organ...Bach  
Concerto in D Minor for three pianos...Bach  
Excerpts from 'Die Walküre'.....Wagner

Each number of the varied Bach sequence was received with prolonged applause for conductor, orchestra and soloists and at the concert's conclusion a veritable ovation rewarded the synthesis of the score of the first section of 'The Ring of the Nibelungen.' The Brandenburg Concerto, one of the finest of the group so known, was skilfully performed by Alexander Hilsberg, concert-

master of the orchestra, William M. Kincaid, the first flutist, and William B. Harms, a student-teacher at the Curtis Institute and a pupil of Josef Hofmann, with a string orchestra accompaniment.

Three talented young pianists, Janette Weinstein, Martin Gabowitz and Elinor Buten, were at the pianos in the three-piano concerto, which also had a string orchestral background, and succeeded remarkably well with this novelty in sonority of effect and well-matched tone and touch. The Adagio proved another of Mr. Stokowski's deft and devoted transcriptions of Bach. The continuity of the Wagner was also his, the excerpts being bridged by transitional passages developed from motifs of the score. The passages were that of Siegmund and Sieglinde in flight, as she lies sleeping. The Ride, Calm After the Storm at Twilight, Wotan and Brünnhilde Alone, Wotan's Farewell and the Magic Fire Music.

### 'Tom Sawyer' Overture an Encore

As an extra, Mr. Stokowski played the 'Tom Sawyer' Overture of Arkady Dubensky, explaining that it was in honor of the Mark Twain Centenary and a tribute to the great novelist's distinguished son-in-law, Ossip Gabrilowitsch, who had been the Philadelphia Orchestra's first soloist, thirty-five years before. The performance revealed substantial merits, far exceeding in concept and craftsmanship what might be expected from music of occasion.

The Italo-American Philharmonic Orchestra, Guglielmo Sabatini, conductor, gave the first concert of its sixth season on Nov. 24 in the Stephen Girard Hotel, with the following program:

'Romeo and Juliet' Overture.....Bellini  
'Italian Symphony'.....Mendelssohn  
'Il Cavalier Romano'.....Alceo Toni  
'El Retablo de Maese Pedro'.....de Falla  
'Ninna Nanna di Santa Uliva'.....Pizzetti  
'Mon Coeur' from 'Samson et Dalila'.....Saint-Saëns

Marguerite Barr McClain  
Suite from 'The Jewels of the Madonna'.....Wolf-Ferrari

The personnel consisting of about eight well known instrumentalists, some of them former members of the Phila-

delphia Orchestra, has been playing together cooperatively for several years and gained the solidarity and cohesion consequent on continued association and so was able to give good account of the program. In accordance with the conductor's custom there were two American premiere's, the effective tone poem of Toni, contemporary Italian composer detailing programmatically the progress of a sort of musical Don Quixote, and the Pizzetti song, one of a group of seven in honor of St. Olivia, scored for contralto, two flutes, clarinet, horn, and muted strings. Mrs. McClain, in excellent voice, sang it well, but her best work was done in the famous Delilah aria.

W. R. MURPHY

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## Passed Away

VIENNA, Dec. 1.—Richard Mayr, for many years one of the principal basses of the Vienna opera, and for three seasons, beginning in 1927, a member of the Metropolitan Opera in New York, died here today. He was one of the most famous impersonators of the role of Baron Ochs in Strauss's 'Der Rosenkavalier' which he enacted in opera and on the screen. His



Setzer  
Richard Mayr as Baron Ochs in 'Der Rosenkavalier,' His Most Famous Part

annual participation in the Salzburg festival greatly enhanced his international fame.

He was born in Henndorf near Salzburg on Nov. 18, 1877, the son of a wealthy brewer, and studied medicine at the University of Vienna. Gustav Mahler heard him sing as a student and became interested in him, engaging him for the Vienna opera, but it was at Bayreuth that he made his debut as Hagen in 1902. His first appearance here was as Don Gomez in 'Ernani' and he remained a member of the Vienna opera until his death. From 1908 to 1914 he sang Gurnemanz in Bayreuth.

It was as Pogner in 'Die Meistersinger' that Mr. Mayr made his Metropolitan debut in November, 1927, and he also sang Ochs, King Mark and King Henry there, among other roles. His London debut was in 'Der Rosenkavalier' in May, 1924. He was immensely popular here both in comic and tragic parts. A few months ago at his own request he was retired from the list of active artists and put on a pension.

### John W. Frothingham

GUETHARY, FRANCE, Dec. 1.—John Whipple Frothingham, in pre-war years a concert manager in New York, died of heart disease at his home here on Nov. 20. He had made his home in Guethary since 1928.

John Whipple Frothingham was born in Brooklyn in 1878. He attended the Brooklyn Polytechnic and was graduated from Harvard with high honors in 1899, being a Phi Beta Kappa man. An amateur pianist, he was always interested in music and at one time conducted the Musicians Concert Management. In early war years he was active in sending help to Serbia and Montenegro and with other members of his family equipped and sent to Montenegro a unit of twelve physicians and nurses as well as 300 tons of medicines and supplies. He served in the Red Cross during the war and was later a director of the Edward MacDowell Association of Peterborough, N. H., the New York Oratorio Society, the Schola Cantorum, as well as of the Brooklyn Academy of Music and the Brooklyn Academy of Arts and Sciences.

### Edward G. Marquard

Edward G. Marquard, choral conductor and at one time assistant director of music

## LOS ANGELES PAYS TRIBUTE TO BEHYMER

### Concert Manager Feted — Eddy and Other Recitalists Heard — More Operas Planned

LOS ANGELES, Dec. 5.—L. E. Behymer was the recipient of a testimonial program tendered him by admiring fellow-citizens, in the Auditorium on Nov. 18. The feature of the evening was the unveiling of a portrait, painted by Arnold G. Mountfort. A souvenir program listing Mr. Behymer's achievements in the cultural field during his fifty years' service in Los Angeles, was given the guests. A lengthy program, beginning with an engaging dance interpretation of 'The Beautiful Blue Danube' by the Kosloff Dancers, featuring Kosloff's Flower and Eva Russo, was presented. Others heard were Leona Neblett, violinist; Tandy McKenzie, tenor; the Pearl Wheeler Dancers and a symphony orchestra under Dr. Leonard Walker.

Nelson Eddy had the S.R.O. sign hanging on the door of the Auditorium for his concert under the Behymer management on Nov. 19. He was especially successful in Wolff's 'Du bist so jung' and several of his encore songs, notably in A. Walter Kramer's 'The Last Hour,' and the 'Largo al factotum' from 'The Barber of Seville.' The singer created a mild sensation by asking Jeanette MacDonald to assist him in 'Ah, Sweet Mystery of Life.' Miss MacDonald could not be persuaded to do more than take a bow. Theodore Paxson provided excellent accompaniments, and also was applauded in two solos.

Mr. Behymer presented the Moscow Cathedral Choir on Nov. 26, and their singing was of generally high calibre, despite a tendency to sameness. Interesting Russian works were presented in authentic manner under the leadership of Nicholas Afonsky.

Merle Armitage inaugurated his concert artists' series with a program by

Erica Morini on Nov. 22. This was the violinist's first visit to the Coast, and there was no mistaking the genuineness of the ovation which her playing evoked. Brahms's Sonata in A was played with rare feeling and musical insight. Glazounoff's Concerto in A Minor, and shorter works by Bach, Beethoven, Mozart, Tartini and Ravel, made way for a breath-taking performance of a Paganini Fantasia.

The Los Angeles Chamber Music Society, Mrs. Cecil Frankel, president, presented the Roth String Quartet in the first of its concerts in the Biltmore on Nov. 20. A large audience applauded the performances of Mozart's Quartet in B Flat, Dohnányi's Quartet in D Flat, No. 2, and Beethoven's Quartet in A, Op. 132. The players have achieved fine unanimity in matters of tone and rhythm and their performance leaves little to be desired.

### Second Opera Series

The recent efforts of the Festival Grand Opera Association proved so successful that the Auditorium was engaged for a second series, beginning with a performance of Verdi's 'Aida,' on Nov. 29. An excellent quartet of singers, including Eleanore Eodforde, as Aida; Clemence Gifford, as Amneris; Tandy McKenzie, as Radames, and Rudolfo Hoyos, as Amonasro, maintained a high level of performance. Chorus and orchestra made a good showing under Aldo Franchetti. 'Hansel and Gretel,' with a cast headed by Elinor Marlo and Lena Gastoni, was given on the following afternoon, and in the evening, 'Cavalleria,' and 'Pagliacci.' Florence Rubens and Fred Scott was announced in the former, and Tandy McKenzie and Laura Saunders, in the latter work. Performances, of 'La Bohème,' 'Lucia,' 'Butterfly' and 'Barber of Seville,' were announced before Dec. 5.

Dr. George Liebling presented one of his educational and brilliantly played

in the New York public schools, died in hospital, following an operation, on Nov. 17. Mr. Marquard, who was sixty years old, was the son of a U. S. Army surgeon. From 1901 to 1921 he was conductor of the Peoples Choral Union, and later, a member of the education department of G. Schirmer, Inc. At the time of his illness he was on the staff of the Municipal Broadcasting Station WNYC, writing the musical commentary for the orchestras and ensembles playing over the station.

### Mrs. Lino Mattioli

CINCINNATI, Dec. 5.—Louisa Strueve Mattioli, wife of Lino Mattioli, teacher of singing for many years at the Cincinnati College of Music until his retirement a few years ago, died at her home here on Nov. 22. Mrs. Mattioli had been a pupil of her husband's when he first came to this city. Among his other prominent pupils are William S. Brady, New York teacher of singing, and Mary Hissem De Moss, soprano. Mrs. Mattioli was a patroness of Sigma Alpha Iota, musical sorority, a member of the Matinee Musicale Club and of the Bach Society.

### Alfredo Barili

ATLANTA, Dec. 5.—Alfredo Barili, pianist and composer, a member of the famous family and whose grandmother by her second marriage became the mother of Adeline and Carlotta Patti, was killed in an automobile accident here on Nov. 17. Mr. Barili, whose father, Ettore, was a well-known operatic baritone and who is said to have been the original Rigoletto in America, was born in Florence, Aug. 2, 1854 and came to this country as a small

child. He had lived in Atlanta for fifty-two years. He was first connected with the Ballard School and later founded his own school of music in which he was assisted by his wife and one of his daughters. He is survived by his wife, two daughters and a son. H. K. S.

### Mrs. Friedrich Reidemeister

ENGLEWOOD, N. J., Dec. 5.—Josephine T. Reidemeister, wife of Friedrich Reidemeister, treasurer of Steinway & Sons, piano manufacturers, died at her home here on Dec. 2 after an illness of several months. She was born in New York in 1875.

Mrs. Reidemeister is survived by her husband and three children, Carl and William Reidemeister and Mrs. Marie J. Arrowsmith, all of Englewood.

### Mrs. James P. McDonald

ATLANTA, Ga., Dec. 5.—Mrs. James P. McDonald, one of the pioneer citizens of Atlanta, mother of Marvin McDonald, manager and general director of the All Star Concert Series, died at the home of her son on Nov. 16. Mrs. McDonald, who was the widow of the late Annie Powell McDonald, was the former Annie Akers of Lafayette, Ala. H. K. S.

### Mrs. H. Christian Huber

MOUNTAIN LAKES, N. J., Dec. 5.—Eugenia Krause Huber, wife of H. Christian Huber, and formerly recording secretary of the Haarlem Philharmonic Society of New York died here on Nov. 20. Mrs. Huber, who was sixty-two years old, was a native of Lebanon, Pa.

piano program in a recital at the Burnham Studios on Nov. 17. The veteran pianist, one of the few living Liszt pupils, devoted the evening to works of that master and compositions of his own. Five songs were also listed, sung by Laura Saunders.

HAL D. CRAIN

## ENSEMBLES FIGURE IN COAST CONCERTS

### Recitalists, Quartet and Dancers Lend Variety to Music Fare in San Francisco

SAN FRANCISCO, Dec. 5.—Notable among recent concerts was that of Erica Morini, violinist, who revealed amazingly brilliant, accurate and facile technique and sincere musicianship to an audience in Veterans' Auditorium. Her playing of the Bach Chaconne was phenomenal in that it was made to project with ease a rich emotional warmth together with profound musical structure. Arthur Balsam was a fine accompanist.

The Roth Quartet gave a magnificent performance of Mozart's 'Hunting' Quartet and Dohnányi's in D Flat, No. 2, plus Beethoven's in A Minor Op. 132 as the opening event in Carolyn Ware's chamber music series in the Community Playhouse on Nov. 21.

Presentations by the Dance Council of Northern California have offered the Peters Wright Dance Group, starring Lenore Peters Job and Frances Avila, and a miscellaneous combination featuring Grace Borroughs's group, the Jewish Community Centre Dancers, and Elizabeth Allison, solo dancer. The object of the recitals is to make the public more dance-conscious and to present a cross section of the dance activities in the Bay region.

### Radiana Pazmor Heard

Radiana Pazmor, contralto, was heard in recital at Margaret Tilly's studio in a program of songs by Schubert, Debussy, Bach, Brahms and others including Ernst Bacon who was accompanist, for his own compositions.

New members of the San Francisco Symphony are Adolph Weiss, first bassoon, and Orlando Gioso, of New York, first trombone. A Hammond electric organ has been purchased for the War Memorial Opera House and will be used for the first time during the current opera season.

Giuseppe Bamboschek, former Metropolitan Opera conductor, is music director for J. J. Schubert's Pacific Coast production of 'Bittersweet' now at the Curran Theatre. He will also be associated with Schubert's season in Los Angeles. MARJORIE M. FISHER

### Rose Dirmann, Soprano, Fulfilling Heavy Schedule

Rose Dirmann, soprano, soloist at the First Presbyterian Church in New York, was heard in the first American performance of Dyson's oratorio, 'Nebuchadnezzar,' given there on Nov. 24. Radio engagements were in the NBC Music Guild on Nov. 27, and over WABC in 'Understanding Opera' on Dec. 3. She was soloist at the Town Hall Club on Dec. 1, and with the Flushing Oratorio Society in Handel's 'Samson' on Dec. 7. Miss Dirmann is engaged for Bach's 'Christmas' Oratorio by the Syracuse University Chorus on Dec. 12, and for the Christmas concert sponsored by the Passaic Herald-News on Dec. 24. Several Spring engagements are already booked.

## Schools & Studios

### Pupils of Schofield Studio Fulfill Early-Winter Dates

Pupils of Edgar Schofield, teacher of singing, have fulfilled numerous important dates during the early winter. Among these are Robert Hatley, tenor, who gave an all-English song recital at the Hart House Theatre, Toronto, on Dec. 3. Wilson Angel, baritone, sang the solo part in the production of 'The Messiah' by the Mozart Club of Winston-Salem, N. C., on Dec. 1. John Deacon, tenor, gave a recital for the Staten Island Woman's Club on Dec. 4. Germaine Bruyere, soprano, has been engaged to sing Micaela in 'Carmen' with the Contemporary Opera Company in Newark, N. J., on Dec. 18 and 19.

### Ellerman Pupils Heard

Pupils of Amy Ellerman, contralto and teacher of singing, heard recently include Florence Kleppe, contralto, who gave a joint recital with Grace Edwards at the Woman's Club, Bloomfield, N. J., on Nov. 26. Harry McKnight, tenor, soloist at Emmanuel Baptist Church, Brooklyn, sang twice with the choir of St. Bartholomew's Church, New York, on Nov. 24. Ann Dystra has been engaged as contralto soloist for the choir of the Clinton Avenue Community Church, Brooklyn.

### Ethel Glenn Hier Conducts Symphonic and Opera Classes

Ethel Glenn Hier's ensemble classes for the study of symphonies and operas to be given during the current season are enjoying wide popularity. Miss Hier conducts the classes both with recordings of the works and performances for two pianos as well. With Mme. Karin Dyas, pianist, Miss Hier gave a lecture-recital recently for the Clifton Music Club of Cincinnati on 'Trends in Modern Music; Its Debt to the Past.'

### Wildermann Institute of Music Gives First Student Recital

The first student recital of the season by the Wildermann Institute of Music, Maria B. Wildermann, director, was given in Aeolian Hall on the afternoon of Nov. 10. Those taking part were Thomas Harold Kneeshaw, organist, and the following pianists: Frank Ehrenboffer, Beatrice Parker, Elisha Darson, Harriet Joan Vogt, Helen Dileo, Evelyn Morris, Grace Parker, Anna Rice, Alice Exton, and Alfonso Mistretta. The Rhythm Band was conducted by Helen Doherty, Mr. Darson.

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### Louis Gruenberg Back From Leave of Absence With New Compositions



Louis Gruenberg Returns to Chicago Musical College from Leave of Absence

CHICAGO, Dec. 5.—Louis Gruenberg, composer, whose opera, 'The Emperor Jones' was given at the Metropolitan two seasons ago, and who had a leave of absence from his classes at the Chicago Musical College during the first quarter of the season, resumed his teaching during the last week in November.

During his absence he has been working upon several new compositions which are to be heard in public in the near future.

### Activities at Chicago Musical College

CHICAGO, Dec. 5.—A reception and musicale were given in honor of Isidor Philipp in the Little Theatre on Nov. 27. Those taking part included Dorothy Crost, Berenice Jacobson, Lauretta McNerny-O'Brien, Ida Krehm and Margery Smith.

Leon Sametini has been appointed concert master of the WGN Symphony Orchestra. He was soloist with this organization on Nov. 13.

Isaac Van Grove, director of the department of opera, is on leave of absence to join Max Reinhardt in producing musical pageants.

Iota Alpha Chapter of Mu Phi Epsilon gave a musical and reception in honor of Mary Garden, Rudolph Ganz and the Faculty of the college on Nov. 20.

Lawrence Paquin has again been engaged as a member of the faculty of the dramatic art department. Since his last association with the college, Mr. Paquin has spent three years in radio production, having been on the NBC staff.

### American Conservatory Activities

CHICAGO, Dec. 5.—The following pupils of Frank Van Dusen have recently been engaged for organ positions: Norville Hall, St. Ann's Episcopal Church; Vivian Martin, Campbell Park Presbyterian Church; Walter Parks, Second Evangelical Church; Ruth Larson, First Congregational Church, Batavia, Ill. Helen Bartush, mezzo-soprano, for two years a student in the Charles La Berge Opera Class, was awarded first place, woman's division, in the recent contest conducted by the Chicago City Opera Company.

Rudolph Reuter, pianist; Esther Goodwin, contralto, and Fern Weaver, accompanist, appeared in recital at Bismark, N. Dak., on Nov. 21. William Cameron, tenor, pupil of Elaine De Sellem, has been engaged as soloist at the Church of the Ascension. Marion Setaro, soprano, appeared before the Ravenswood Woman's Club on the regular November program.

## NATIONAL SYMPHONY PLAYS IN MEMPHIS

### Hans Kindler Conducts Works by Tchaikovsky, Wagner, Strauss and Others

MEMPHIS, TENN., Dec. 5.—On Nov. 14 Hans Kindler brought the National Symphony of Washington, D. C., to Memphis for the first of a pair of two orchestral concerts being given here this season under the management of Mrs. Martha W. Angier. The audience made up for its lack of numbers in its enthusiasm and full appreciation of the orchestra, which, under the able, thorough and brilliant Dr. Kindler, has developed in the space of four years to such an extent that its ranking among our major symphonies is a high one.

Works played were Beethoven's Overture to 'Egmont,' Tchaikovsky's Sixth Symphony, 'Rosenkavalier' Waltzes by R. Strauss, Järnefelt's Praeludium, Wagner's 'Traume' and excerpts from Moussorgsky's 'Boris Goudonoff.'

Dr. Kindler's interpretations were spirited and finished in detail. Each work was followed by long applause, which Dr. Kindler shared with his orchestra by asking the men to rise repeatedly in acknowledgement. It became necessary to repeat the Praeludium and to add brilliant performances of 'Pizzicato Polka' by Johann Strauss, and the 'Entrance of the Comedians,' from Smetana's 'Bartered Bride.'

On Nov. 12, the local chapter of the American Guild of Organists brought Parvin Titus of Cincinnati here for a recital of organ music in the Idlewild Presbyterian Church. Again it was a small but an enthusiastic group that was present to hear this sterling musician and performer. Especially effective was Mr. Titus's registration. The program opened with a Bach group and, after works by Russell, Daquin, and Karg-Elert, closed with a stirring performance of Liszt's Fugue on the theme, BACH.

The Don Cossack Choir, under Serge

Jaroff, gave an enjoyable concert here under the auspices of the Beethoven Club on Nov. 6.

BURNET C. TUTHILL

### Players of Ancient Instruments Fill Numerous Engagements

The American Society of Ancient Instruments, Ben Stad, founder and director, appeared during November at Alabama College in Montevallo, Ala., on the 13th; at State Teachers College, Hattiesburg, Miss., on the 16th. Converse College, Spartanburg, S. C., on the 18th, and before the Beethoven Association in the Town Hall, New York, on the 25th. Each Wednesday during December the group will broadcast over an NBC network with Olga Samaroff Stokowski as commentator. They will be heard at the Art Museum in Worcester, Mass., on Dec. 15, at the Bellevue-Stratford, Philadelphia, on Dec. 31 before the National Teachers Association, and in Albany on Jan. 22.

### Leon Carson Gives Club Program

NUTLEY, N. J., Dec. 5.—Leon Carson, tenor, appeared as soloist at the President's Day musicale of the Woman's Club, on Nov. 18, offering a program of arias by Handel, Lieder by Brahms, Schubert and Marx, Negro spirituals arranged by J. Rosamond Johnson, and two groups of American songs by Carpenter, Griffes, Townsley and Charles. Vera Kerrigan was the accompanist. On Dec. 1, Mr. Carson was heard in the Melody Hour from Station WEAJ.

### Columbia University Orchestra Plays Moore Overture

Douglas Moore's 'Overture on an American Tune' was the novelty on the program presented by the Columbia University Orchestra under Herbert Dittler in the McMillin Theatre on the evening of Nov. 9. Other works were Schubert's Symphony No. 7 in C and the Vivaldi Concerto Grosso in G Minor. The latter received the best performance of the evening, the others seeming to be a little beyond the capacities of the student players.

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ERNEST  
SCHELLING  
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BALTIMORE SYMPHONY

## SCHELLING WELCOMED TO BALTIMORE POST

### New Conductor of Symphony Honored at Luncheon—He Announces Orchestral Plans

BALTIMORE, Dec. 5.—Ernest Schelling, new conductor of the Baltimore Symphony was given a civic welcome by more than 600 representatives of the cultural, educational, and industrial groups of the city at a gala luncheon in his honor at the Lord Baltimore Hotel. Mayor Howard Jackson, Lawrason Riggs, and Frederick R. Huber, municipal director of music, introduced him.

Mr. Huber, who has been the guiding mind of the orchestra throughout its twenty years, briefly sketched the unique standing of the ensemble and gave credit to those who had aided in its development. The new conductor was then introduced and he acknowledged the hearty reception by outlining his plans for the organization's further growth.

First, Dr. Schelling stressed the fact, unparalleled in America, that the Baltimore Symphony is a municipal organization. He also outlined tentative programs to include a performance of 'The Messiah' in which the Handel Choir of Baltimore will co-operate; an entire Wagner program; and, at the fourth concert, a symphony of Paderewski will be featured. Dr. Schelling also considers launching a new score by an American composer.

Besides these evening program, Dr. Schelling will inaugurate a series of children's concerts, a department of education and entertainment in which the new conductor is thoroughly familiar.

The welcome to Dr. Schelling, was further enhanced by the capacity attendance at the Sunday evening concert at the Lyric, when the orchestra gave its first demonstration under the new leadership. Dr. Schelling comes prepared with authoritative musicianship, dignified bearing, and abundant enthusiasm. These features were noted by the audience which accorded close attention and full appreciation to interpretations of the Beethoven 'Leonore' No. 3, the E Minor Symphony of Tchaikovsky, Loeffler's 'Memories of

My Childhood' and the Sibelius 'Finlandia', giving special tribute to the composer-conductor's fantasy, 'A Victory Ball,' to which a preface had been recited by Philip Huston, reading the poem by Alfred Noyes, the program basis of the piece. The spirited rhythm of the orchestra, and the ready fluency of the string section show marked details that evidently are the outcome of the new conductor's demands.

#### Variety of Concerts

Louis Robert, organist, member of the teaching staff at the Peabody Conservatory of Music, delighted his audience on Nov. 22 at the fifth Peabody recital with his playing of Bach and his presentation of Joseph Jongen's 'Sonata Eroica' in which the organist disclosed his technical skill and musicianship. Appearing with Mr. Robert were Roman Totenberg, violinist, and Arpad Sandor, accompanist. The playing of the Brahms D Minor Sonata gave both participants opportunity for artistic display. In a group of modern pieces the young violinist won deep appreciation.

The chorus of the Baltimore and Ohio's Women's Music Club appeared, under Virginia Blackhead, in the third concert of the current series at the Maryland Casualty auditorium on Nov. 24. Among the items sung was 'The Isle of Sleep' composed by Franz Bornschein, of Baltimore, for the club and dedicated to its director. The National Symphony Hans Kindler, conductor, gave its second concert of the current series last night at the Lyric before an appreciative audience. A brilliant reading of the Brahms First Symphony, colorful projection of the 'Boris Godounoff' music, sparkling delicacy of style in the Mozart 'Nachtmusik' and vigor and spirited rhythmic force in the Beethoven 'Egmont' Overture proved the excellent qualities of the orchestra.

Harold Bauer, pianist, was greeted by a capacity audience at Cadoa Hall on Nov. 13, when he presented the opening program of the Bach Club series. Masterful playing of sterling piano works pleased and many encores were demanded. Ria Ginster, soprano, with Fritz Kitzinger at the piano gave her first program here at the fourth Peabody recital on Nov. 15. Her style and technical control and thorough musician-

ship lent interest to a program of Lieder and familiar songs. Philip Jeffery and Amos Allen, pianists, gave a joint recital before the members of the Women's Club at Roland Park on Nov. 14.

Through the interest of a group of music lovers, a trio composed of Richard Goodman, pianist; Eudice Shapiro, violinist, and Leonard Rose, 'cello, gave the initial program at the home of Dr. Hohman on Nov. 10, playing with tasteful expression works of Beethoven, Ravel and Schubert.

F. C. B.

### Hagerstown Symphony Gives First Concert

HAGERSTOWN, Md., Dec. 5.—The newly-formed Hagerstown Symphony, Stephen Deak, conductor, gave its first concert in St. John's Lutheran Audi-

torium on the evening of Nov. 14 before a large and enthusiastic audience. Mendelssohn's 'Hebrides' Overture, Schubert's 'Unfinished' Symphony, Sibelius's 'Valse Triste,' and works by Grieg and Strauss were well performed.

### Frederick Huber Decorated by Italian Government

BALTIMORE, Dec. 5.—The Italian Government conferred a silver medal for the diffusion of Italian culture and the promotion of Italian music, upon Frederick R. Huber, director of municipal music in this city, on Nov. 13, through A. Cuturi, Italian consul at Baltimore. Last summer the municipal department under Mr. Huber celebrated the centennial of the death of Vincenzo Bellini by a special all-Bellini concert.

## ST. LOUIS SYMPHONY CONTINUES SERIES

### Rachmaninoff Soloist under Baton of Golschmann in Own Concerto

ST. LOUIS, Dec. 5.—The second pair of symphony concerts on Nov. 15 and 16, brought Sergei Rachmaninoff as soloist. The program:

Overture to 'Der Freischütz'.....Weber  
Symphony in E Flat.....Haydn  
Concerto No. 3 in D Minor.....Rachmaninoff

A capacity audience greeted orchestra and soloist at each performance. Mr. Golschmann has been the means of introducing many unheard compositions of both the new and old school here and the Haydn Symphony was one of these. It was presented with great charm and dignity. Particularly noticeable was the excellent work of the string sections and the added beauty of concertmaster Scipione Guidi's solo.

The 'Der Freischütz' Overture had a spirited reading. Mr. Rachmaninoff injected into his own work an emotional content so thoroughly satisfying that the audiences were held spellbound by his mastery. It was rightfully termed thrilling, and provoked sustained applause after its conclusion at each hearing. The orchestra greeted him with a fanfare, a tribute not often tendered at local performances.

The largest audience ever assembled for Civic Music League listened to an

exhibition of beautiful Lieder singing by Kirsten Flagstad, soprano, at the first concert of their twelfth season held at the Municipal Opera House on Nov. 19. Mme. Flagstad's voice seemed fitting for every form of song. 'Leise, leise' from 'Der Freischütz,' Elizabeth's Prayer and 'Dich Teure Halle' from Wagner's 'Tannhäuser' were the operatic arias and the remainder of the program included songs, sung with rare beauty and exquisite understanding. Her diction was faultless. German Lieder contained two each by Schumann and Schubert, followed by a group of five Scandinavian songs and a few in English. Sympathetic accompaniment was provided by Edwin McArthur.

The first of the season's Chamber Music Concerts sponsored by the Ethical Society was presented on Nov. 21 at Sheldon Memorial. The Max Steindel Ensemble and assisting artists gave a program of three delightful works, performing them in meritorious manner. Opening with the String Quartet in E Flat by Dettersdorf, there followed the Piano Quartet, Op. 16 by Beethoven and the Concerto in D, Op. 21 by Chausson, for violin and piano. The solo instruments were played by Joseph Faerber and Corrinne Frederick. Those participating were Joseph Faerber, I. Grossman and Ernest Walker, Jr., violins; Gary White, viola, and Max Steindel, 'cello.

HERBERT W. COST